

Her Most Magnificent!



Bette Davis

Co-starred with

PAUL LUKAS

In his famed stage role

WATCH on the RHINE

The play that won the Critics' Award as 'The Year's Best'

YOUR
WARNER
PRESS
BOOK

Your Most Exploitable!



'WATCH on the RHINE' is the prize performance of MISS DAVIS' prize-winning career.

As a play it won the distinguished honor of being judged 'THE BEST OF THE YEAR' by the Drama Critics Circle.



PAUL LUKAS



portrays his famed stage role

in this WARNER BROS. picturization.

HERMAN SHUMLIN, who



directed the stage

production, also directed the screen version.

It is one of the most powerfully dramatic plays in the

long list of successes written by LILLIAN



HELLMAN.

... all set up for you with this
all-angle campaign!

Publicity

THE CAST



Mat 201—30c



Mat 208—30c

| | |
|--------------------------|----------------------|
| Sara Muller..... | BETTE DAVIS |
| Marthe de Brancovis..... | Geraldine Fitzgerald |
| Fanny Farrelly..... | Lucile Watson |
| Anise..... | Beulah Bondi |
| Teck de Brancovis..... | George Coulouris |
| David Farrelly..... | Donald Woods |
| Phili von Ramme..... | Henry Daniell |
| Joshua..... | Donald Buka |
| Bodo..... | Eric Roberts |

| | |
|-------------------------|-----------------|
| Kurt Muller..... | PAUL LUKAS |
| Babette..... | Janis Wilson |
| Mrs. Mellie Sewell..... | Mary Young |
| Herr Blecher..... | Kurt Katch |
| Dr. Klauber..... | Erwin Kalser |
| Oberdorff..... | Robert O. Davis |
| Sam Chandler..... | Clyde Fillmore |
| Joseph..... | Frank Wilson |
| Horace..... | Clarence Muse |

SYNOPSIS

In a spacious house outside of Washington, D. C., Fanny Farrelly (Lucile Watson), wealthy society matron, eagerly awaits the arrival from Europe of her daughter, Sara (Bette Davis), Sara's husband, Kurt (Paul Lukas), a German whom she married in Europe eighteen years ago, and their three children. Also awaiting the arrival are Fanny's son, David (Donald Woods) and her two house guests, Count Teck de Brancovis (George Coulouris), a penurious Roumanian nobleman and his pretty American wife, Marthe (Geraldine Fitzgerald).

As the story unfolds, the mystery of the sick and weary Kurt deepens and Count de Brancovis displays considerable curiosity. One evening he steals into Kurt's room and

finds evidence which he believes involves Kurt in the anti-Nazi underground movement. Planning to use this knowledge to obtain money for himself, he goes to the German Embassy and attempts to make a deal for the betrayal of Kurt. Later he attempts another deal with Kurt and the Farrellys, promising to keep Kurt's secret for the sum of \$10,000. Kurt, suspicious of the double-dealing Count, forces him into the garage and shoots him. The Farrellys, in their understanding of the circumstances, give Kurt time in which to get away. The close of the story sees him returning to Europe to carry on his work against Fascism.

(Running Time: 114 Minutes)

PRODUCTION STAFF

A Hal B. Wallis Production; directed by Herman Shumlin; screen play by Dashiell Hammett; additional scenes and dialogue by Lillian Hellman; from the stage play by Lillian Hellman; directors of photography, Merritt Gerstad, A.S.C., and Hal Mohr, A.S.C.; film editor, Rudi Fehr; art director, Carl Jules Weyl; sound by Dolph Thomas; dialogue director, Edward Blatt; set decorations

by Julia Heron; gowns by Orry-Kelly; make-up artist, Perc Westmore; special effects by Jack Holden, director, and Edwin B. DuPar, A.S.C.; music by Max Steiner; orchestral arrangements by Hugo Friedhofer; musical director, Leo F. Forbstein; assistant director, Dick Mayberry; unit manager, Chuck Hansen.

(Advance Theatre Story)

'Watch on the Rhine' Opens Friday At Strand Theatre

Bette Davis and Paul Lukas in the Hit Play By Lillian Hellman

The 'magic touch' team of Lillian Hellman as author and Herman Shumlin as producer-director, responsible for the stage successes, "Children's Hour," "The Little Foxes" and "Watch on the Rhine," was brought to Hollywood by Warner Bros. for the screen production of Miss Hellman's greatest play, "Watch on the Rhine," slated to open at the Strand Theatre on Friday.

"Watch on the Rhine" arrived in Hollywood wearing medals, figuratively speaking. The New York Drama Critics Circle gave it its award as the best play of the season. President Roosevelt designated it for the annual "command performance" in Washington. Its star, Paul Lukas had won the award of the New York Drama League for the best performance of the season. So Warner Bros. could do no less than add the luster of its own two-time winner of the Motion Picture Academy Award, Miss Bette Davis, to co-star with Mr. Lukas in the film.

Stars, story and production are a triple guarantee of a superlative screen story in this intensely dramatic narrative of a family united in defiance of a ruthless, relentless enemy.

Bette Davis, as the American wife of Kurt Muller (Paul Lukas), a German who has made the fight against Fascism his life work, adds another vivid and distinctive portrayal to the varied dramatic roles which have distinguished her career. She plays the role of a devoted, courageous wife, in complete sympathy with the ideals of her husband and therefore prepared to accept with him the risks of a dangerous profession.

A top-flight supporting cast is headed by Geraldine Fitzgerald, Lucile Watson, Beulah Bondi and George Coulouris. Miss Watson and Mr. Coulouris re-enact their original Broadway roles.

Dashiell Hammett wrote the script, with additional scenes and dialogue by Lillian Hellman.

(Holdover Story)

'Watch on the Rhine' Continues at Strand

Due to the intense interest in "Watch on the Rhine," which has been playing to capacity audiences at the Strand Theatre, the film will be held over for an indefinite engagement.

The new Warner Bros. film stars Bette Davis, one of the screen's most versatile actresses, and Paul Lukas, who is in the role he enacted in the Broadway hit of the same name and for which he won the award of the New York Drama League for the outstanding portrayal of the season.

"Watch on the Rhine," based upon Lillian Hellman's famous play, was prepared for the screen by Dashiell Hammett, with additional scenes and dialogue by Lillian Hellman. Herman Shumlin, who was responsible for the Broadway success, directed the film.



Still WR 563; Mat 301-45c

Bette Davis, prize-winning actress, is co-starred with Paul Lukas in "Watch on the Rhine," Lillian Hellman's prize-winning play, which has been transferred to the screen by Warner Bros. The picture opens Friday at the Strand Theatre.

(Advance Theatre Story)

Bette Davis and Paul Lukas Star In 'Watch on the Rhine' at Strand

Warner Bros.' Filmization of Lillian Hellman's Prize-Winning Play, Directed by Herman Shumlin, Features Geraldine Fitzgerald, Lucile Watson, Beulah Bondi and George Coulouris in the Cast

"Watch on the Rhine," Warner Bros.' film version of Lillian Hellman's famous prize-winning play is the Strand Theatre's new offering on Friday. The picture, directed by that eminent showman, Herman Shumlin, who numbers among his Broadway hits "Grand Hotel," "Children's Hour," "The Little Foxes," and "The Corn Is Green," has an impressive cast headed by Bette Davis and Paul Lukas. Featured players include Geraldine Fitzgerald, brilliant young actress of "Dark Victory" and "The Gay Sisters," Lucile Watson of Broadway fame, Beulah Bondi and George Coulouris, that jet-black villain of radio, stage and screen.

Dramatic Story

In this intensely dramatic story of human beings and their courageous fight for freedom, Bette Davis, Hollywood's top dramatic actress is cast as Sara Muller, American wife of Kurt Muller, a German anti-Fascist. Action is laid in the luxurious Washington home of Fanny Farrelly, wealthy widow and mother of Sara, and begins with the visit of Sara, Kurt and their three children. Mother and daughter have not seen one another for 18 years, and the reunion is tender and moving.

As the story progresses, the mystery of the weary and sick Kurt Muller begins to emerge. The children, delighted with this unaccustomed luxury, inadvertently reveal that they are more accustomed to being in hiding;

Count Teck de Brancovis, a house guest of dubious character, acts too curious regarding Kurt and his affairs. Fanny Farrelly, at first oblivious to undertones hinting impending tragedy, is gradually brought to an understanding of her son-in-law's true profession, and with it comes a more realistic appraisal of the world as it is today.

The terrific climax of the story is in the showdown between Kurt and the pro-Nazi Count, whose attempted blackmailing Kurt answers with the kind of heroism to

be found only in one who fights for something more important than himself.

Warners, in casting Paul Lukas as Kurt Muller, brings that fine actor to the screen in the role he enacted on the stage for 15 months and for which he won the award of the New York Drama League for the outstanding portrayal of the season.

Dashiell Hammett, author of "The Thin Man," wrote a script that promises plenty of suspenseful action. Lillian Hellman added scenes and dialogue.

Broadway Was Shifted to Hollywood

For Filming of 'Watch on the Rhine'

Broadway, especially that portion of it which made "Watch on the Rhine," the stage play, a success, moved to Hollywood for Warner Bros.' filmization of the show now at the Strand Theatre. Part and parcel of the transfer were:

Herman Shumlin, producer-director of the stage play, who directed the motion picture;

Lillian Hellman, authoress of the play, who did additional scenes for the film;

Paul Lukas, winner of the award of the New York Drama League for his stage performance, playing the same role before the camera;

George Coulouris, cast as the villain Count de Brancovis in both versions;

Lucile Watson, also seen in both the Broadway and Hollywood productions;

Eric Roberts, ditto;

Donald Buka, also.

(Current Theatre Story)

Bette Davis and Paul Lukas Star In New Strand Film

'Watch on the Rhine,' Based on Prize Play, Opens Run Here Today

Herman Shumlin has been a long time coming to Hollywood, though not for lack of invitations. As Broadway's most consistently successful producer and director over more than a decade, he sponsored such hits as "The Last Mile," "Grand Hotel," "The Children's Hour" and "The Little Foxes," all of which came on to fame in Hollywood.

After piloting "Watch on the Rhine" for a run of 15 months, he took the play right into Hollywood and put it on film for Warner Bros. The picture, starring Bette Davis and Paul Lukas, opens today at the Strand Theatre.

Shumlin, in his first try at movie-making, had the comfort of working with familiar faces in their familiar and accustomed roles. Lillian Hellman, who wrote the play also added scenes and dialogue for the screen play by Dashiell Hammett. Paul Lukas starred in the stage production, and was certainly at home before the camera. Lucile Watson, George Coulouris, Frank Wilson and Eric Roberts re-create the key roles they played for over a year on the stage.

Hollywood's contribution to the film cast leads off brilliantly with Bette Davis, who, as twice winner of the Academy Award, is anybody's bright particular star. Geraldine Fitzgerald, Beulah Bondi, Donald Woods and Henry Daniell, all seasoned and tested players, add to an impressive supporting cast.

"Watch on the Rhine" (as a play) was marked by the New York critics as Herman Shumlin's best production, after they had already learned to expect any Herman Shumlin production to be superbly cast and mounted.

It appears that neither Warner Bros. nor Shumlin are leaving anything to chance in preserving, for the screen version, the values of a play that received the New York Drama Critics' Circle award for 1940-1941.

(Current Theatre Reader)

Strand Theatre Has 'Watch on the Rhine'

"Watch on the Rhine," Warner Bros.' new film based upon Lillian Hellman's famous play of the same name, begins an extended engagement at the Strand Theatre today. Directed by Herman Shumlin, who both produced and directed the successful Broadway production, the picture tells of the selfless heroism of human beings in their fight against the forces of evil.

Starred in the film are Bette Davis, one of Hollywood's foremost dramatic actresses, and Paul Lukas, who scored in the Broadway hit which ran for over a year. A talented supporting cast features Geraldine Fitzgerald, Lucile Watson, Beulah Bondi and George Coulouris. Others in the cast include Donald Woods, Henry Daniell, Frank Wilson, Eric Roberts, Donald Buka and Janis Wilson.

(Prepared Review)

Strand Film, 'Watch on the Rhine,' Wins 'News' Reviewer's Plaudits

Lillian Hellman's Prize-Winning Play, Transferred To Screen by Warner Bros., Nominated for an 'Oscar'; Bette Davis and Paul Lukas Head Outstanding Cast

"WATCH ON THE RHINE"; a Hal B Wallis production directed by Herman Shumlin; screen play by Dashiell Hammett from the stage play by Lillian Hellman; additional scenes and dialogue by Lillian Hellman; music by Max Steiner; a Warner Bros.-First National picture presented at the Strand Theatre with the following cast:

| | |
|--------------------------|----------------------|
| Sara Muller..... | Bette Davis |
| Kurt Muller..... | Paul Lukas |
| Marthe de Brancovis..... | Geraldine Fitzgerald |
| Fanny Farrelly..... | Lucile Watson |
| Anise..... | Beulah Bondi |
| Teck de Brancovis..... | George Coulouris |
| David Farrelly..... | Donald Woods |
| Phil von Ramme..... | Henry Daniell |
| Joshua..... | Donald Buka |
| Bodo..... | Eric Roberts |
| Babette..... | Janis Wilson |
| Mrs. Mellie Sewell..... | Mary Young |
| Herr Blecher..... | Kurt Katch |
| Dr. Klauber..... | Erwin Kalsner |
| Oberdorff..... | Robert O. Davis |
| Sam Chandler..... | Clyde Fillmore |
| Joseph..... | Frank Wilson |
| Horace..... | Clarence Muse |

"Watch on the Rhine," which opened at the Strand Theatre last night, is much, much more than stirring and dramatic entertainment. It is an experience in a motion picture theatre that comes alive, and is real as flesh and blood, pain and joy.

The Warner Bros. studio has taken Lillian Hellman's prize-winning play and made it into an out-



Mat 104-15c
Donald Woods

standing motion picture that will certainly be remembered when the time comes 'round to award "Oscars."

It is billed as a film starring Bette Davis and Paul Lukas, but when you come into the theatre you will meet Sara and Kurt Muller and that is how you will remember them, people whom you were indeed happy to know. It is the highest tribute that can be paid to acting.

Miss Davis has added a new and distinct portrayal to the impressive list of characters she has contributed to the screen. In this film she is the gallant wife of an anti-Fascist, aware of the danger, but hiding her fears and postponing her hopes so that the urgent battle against Fascism can be maintained. Always a real woman, she becomes a symbol of the women of the world making stern sacrifice to preserve the decency of the individual and the sanctity of the family.

Mr. Lukas acted out his role throughout its fifteen-month run on the stage before he transferred it to the picture. And let it be remembered that for this role he won the award of the New York

Drama Critic's Circle for the season's outstanding performance.

Lucile Watson, George Coulouris, Eric Roberts and Frank Wilson are part of the fine cast that made the play a hit. They are also in the film version. Yet those of the cast, such as Geraldine Fitzgerald and Beulah Bondi, who were recruited in Hollywood, fit flawlessly into the pattern.

Possibly this comes about because the picture's first concern is to tell its story simply, straightforwardly. The setting is the gracious, sun-lit Washington home of Fanny Farrelly, wealthy society woman and widow of a Supreme Court Justice. To the peace of this home and the security of the Capital comes her daughter, Sara Muller, her German husband, Kurt, and their three children.

A mood of wholesome joyousness is beautifully evoked in the arrival of the refugees, while the

picture skilfully sketches in the vague, disturbing elements of conflict and developing crisis. There is the mystery of Kurt Muller, a sick and weary man; there are the children who, in their bits of conversation reveal the complete lack of that carefree life which is associated with childhood; and there's Count de Brancovis, a house guest, whose curiosity regarding Kurt is inordinate.

Herman Shumlin, who produced and directed the play, superbly adapts his long and distinguished stage experience to the medium of the camera. His first directorial assignment in Hollywood is a triumph of straight story-telling on film, and each character and incident is an essential part of a dramatic unity.

Dashiell Hammett, of "The Thin Man" fame, wrote the script, with additional scenes and dialogue by Lillian Hellman.



Mat 207-30c
Bette Davis and Paul Lukas are co-starred in Warner Bros.' filmization of Lillian Hellman's prize-winning stage play, "Watch on the Rhine." The picture starts its engagement at the Strand Theatre on Friday.

Herman Shumlin, Noted Stage Producer-Director, Is a Man of Few Words and No Publicity

Shumlin Upset All of Hollywood's Rules and Precedents When He Took The Prize-Winning 'Watch on the Rhine' There to Be Made Into a Movie; Screenland Couldn't Believe It Had Finally Found a Truly Modest Man

Hollywood, particularly the Hollywood press and the Hollywood press agents, are looking at a man named Herman Shumlin with curious and unbelieving eyes.

It may be, they confess, that after all they have found a truly modest person but it seems incredible. Mr. Shumlin is from Broadway. He produced shows on Broadway, hit shows like "The Corn Is Green," "The Male Animal," "The Little Foxes" and the play he made for the screen, "Watch on the Rhine." He had a fabulous N. Y. press agent, the infallible Dick Maney, who used to work for Billy Rose and the Aquacade. "Watch on the Rhine," incidentally ran for 15 months and came to Hollywood with many of the players it made celebrated including Paul Lukas, whose return to Hollywood was a triumph. The picture, starring Bette Davis and Paul Lukas, opens Friday at the Strand.

But Mr. Shumlin, it seems, does not like his name in the paper unless it has earned its right to be

there. He says, with incredible and disarming simple sincerity, that he doesn't know much about motion pictures, that he can't see why anyone is interested in him, that he is learning, busy and shy.

Such an arrival attitude in Hollywood is unprecedented. The formula is this: actors are supposed to say that they miss the stage, miss the warmth of audiences, that they just can't wait to do another play. Directors say that the screen is an interesting medium, but they must decry the commercialism of Hollywood and the obviously inferior performances of screen actors.

Hollywood recalls with a shudder the bad taste of a certain brash Broadway producer who announced on his arrival to make his first picture that he would require all the sound stages in town if he really cut loose and expressed himself. "I'm too big for this place," he announced. Then, he made a big, expensive picture which lost a lot of money.

Mr. Shumlin made precisely the

opposite approach. He came, almost humbly, in the spirit of one willing to learn. The first thing he did was to camp out on the set of "Now, Voyager," to watch Irving Rapper direct Bette Davis. He explained he wanted to find out first of all how to start actors acting and then how to stop them.

Then, he needed to know why a scene had to be shot more than once. That was to get close-ups, angle shots and long shots, he learned. Next, he disappeared for many days and was seldom seen. It was later discovered that he had closeted himself with the technicians and was learning camera angles and set designing.

Now, he was ready to start work. He toiled for five weeks before beginning shooting on "Watch on the Rhine." When he appeared to start the picture, he had all his camera angles on paper and complete sketches of every act. He rehearsed the cast for two days.

Two weeks later, he stopped production and rehearsed for

another two days. This was a paradox because he called that rehearsal coincident with the arrival of Paul Lukas, who had just completed playing his role for 15 months and might be supposed to be letter perfect.

Shumlin argued that the rehearsals would save weeks of time, citing his inexperience as a director, thus winning a point that experienced men have long fought for and failed to get. George Arliss is the only other one who ever succeeding in obtaining as many rehearsals as he wanted.

With his actors, Shumlin is eager, serious and appallingly industrious. He knows every line of the script, and knows every flick of an eyelash of the business. The players—Bette Davis, Paul Lukas, Geraldine Fitzgerald, George Coulouris, Lucile Watson and the rest—like to work with him. They say he knows precisely what he wants and how to get it.

The press still eyes him askance. Here's a man from Broadway who won't talk.

It Used to Be the Nicest Dressing Room in Hollywood—Until the War

Visitors on the Warner Bros. lot have often admired Bette Davis' pink-and-white portable dressing room. With its pastel interior, comfortable couch and smart dressing table with brilliant lights, it looks just like what a movie star's dressing room ought to look like.

Only it doesn't any more. It looks more like a portable office on wheels, which is precisely what it is. Bette, while working in "Watch on the Rhine," the new film opening Friday at the Strand Theatre, became one of the leading spirits of the Hollywood Victory Committee, which is sending hundreds of stars out on camp entertainment and bond-selling tours.

Almost single-handed she organized the Hollywood Canteen, which is modelled after

Bette Davis' Room Has Become Center of Activity For Many Recreational and War Campaign Groups; Directs Operations Between Camera Appearances

the New York Stage Door Canteen and will provide an entertainment center for men in uniform. She also organized and equipped—and manages—a smaller Armed Services Canteen, which sleeps 150 men. Then she got up a tremendous garden party to raise funds for the Hollywood Guild and the Canteen. All this went on while she was re-decorating her house and poring over maps for several projected bond-selling tours of her own.

The result is that Bette's pretty dressing

room is now dominated by a desk. It looks like the desk of a busy but absent-minded executive. It is cluttered with papers and scrawled notes, telephone numbers and pencils.

The portable dressing room also has a telephone, a novelty on any set. Bette goes before the cameras, acts her part with the redoubtable intensity that marks all her acting, then hurries to her telephone and note pad.

When Miss Davis gets on the telephone,

a great many Hollywood people suddenly come more alive and start doing things they hadn't thought about doing before—such as attending garden parties, donating their services for a Canteen, or making a trip through Kansas City, Chicago and Detroit on a major bond-peddling expedition.

Meantime, an expert secretary, Mrs. Bridget Price, a lady with a wonderful British accent and an alarming flair for efficiency, operates for Bette at home, and Kempy, the star's college-trained Negro maid, takes messages and makes appointments on the set. Among the three of them, they think up many things that ought to be done, and do them.

It used to be the prettiest little dressing room in Hollywood. The war, you know.

Paul Lukas Reforms After 13 Years Of Villainous Roles

Herman Shumlin Makes A Hero of Actor in 'Watch on the Rhine'

It took Herman Shumlin, famous director, to make a hero of Paul Lukas, who stars with Bette Davis in Warner Bros.' "Watch on the Rhine," motion picture version of Lillian Hellman's prize winning play. For thirteen years Hollywood had been casting him as villains—sinister, sly and sleek—until Shumlin engaged him to play Kurt Muller, leader of the underground movement in Germany in the Broadway production of "Watch on the Rhine," for which he received the New York Drama League's award for the finest performance of the year.



Mat 110-15c
Paul Lukas

By way of commemorating his divorce from villainy, Lukas shaved the moustache that, from the days of the ten-twenty-thirties, has served to denote treachery. Actually, he felt that a man wanted by the Nazis, as he is in the Lillian Hellman drama, would not wear an obvious badge of identification as a moustache.

Variety of Roles

Although screen audiences have seen him chiefly in menacing assignments, Lukas' only Broadway appearance prior to "Watch on the Rhine" was in a sympathetic role, that of Dr. Rank, the friendly invalid of "A Doll's House." In his native Hungary, however, he has played a variety of parts as great as the theatre has to offer in dramas by Shakespeare, Chekhov, Wilde, Shaw and Galsworthy.

Born in Budapest, he fought in the Hungarian air force during the first World War, turning to acting after he had been well peppered by Russian bullets. Jesse Lasky and Adolph Zukor, on a continental talent trek, saw him at the Comedy Theatre in Budapest and signed him to play opposite Pola Negri in pictures.

The advent of talkies coincided with his arrival in Hollywood and he was obliged to learn English in short order. Pictures like "Shopworn Angel" and "Strictly Dishonorable" immediately established him as one of the more accomplished screen heavies.

Several years ago Lukas played a Nazi agent for Alfred Hitchcock in the English motion picture, "The Lady Vanishes," and in Hollywood he was another Hitler stooge in "Confessions of a Nazi Spy," which makes his present anti-Nazi assignment all the more welcome to the actor, who is now an American citizen.

Beulah Bondi Wastes No Effort

Beulah Bondi is an actress who believes in using every opportunity to do her bit in the war effort.

When a scene in Warner Bros.' "Watch on the Rhine," now at the Strand Theatre, called for her to work in a sewing room for two days, Miss Bondi brought along her Red Cross mending. The garments she stitched before the camera will be put to real use.

Bette Davis Discovered America in 1942— And It Took a Bond-Selling Tour to Do It

Bette Davis discovered America in 1942. Columbus did, for a fact, arrive at the Bahamas in a boat much earlier, but Bette points out with clear logic that the gentleman never explored St. Joe, Joplin or Springfield, Mo., an iron works near Sedalia, or the Oklahoma City Municipal Auditorium before an audience of 10,000.

Nor, for that matter, have many other so-called Americans. Miss Davis says this is regretful. "The chief trouble with insular people, like us in Hollywood or New York, is that we don't understand our own country. And the chief reason for that is that The Chief arrives at Kansas City at 3:45 a.m. and the Super Chief at 5:45 a.m. That means that most of us sleep right through the middle of America."

Treasury Department Tour

Miss Davis' recent exploration was under good auspices, to wit, the United States Treasury Department, and her intentions were sound: i.e., to sell War Bonds. But she approached her trip in a spirit of doubt.

"Steinbeck's fault, maybe," she said. "Or Sinclair Lewis'. At any rate, the novelists haven't done right by the mid-west. Take Missouri. I just didn't know about Missouri. The first thing I noticed, as we began to scoot through smaller towns out of Kansas City, was that the people talked with a Southern accent. They all denied this. They didn't con-

Trouble with Most Americans Is That They Don't Understand Their Country, Actress Feels



Still WR 563; Mat 101-15c

BETTE DAVIS

sider themselves Southern. But they said 'you-all' and 'Ma'am,' and had very pretty manners. Reminded me of my own New Hampshire.

"You don't understand that? Well, the South and New England are a lot alike. Old, with traditions and customs and prejudices. I didn't know Missouri was so old. Or so beautiful. Most wonderful farms you ever clapped eyes on.

"Real people. Kind people, with a lot of pride and genuine simplicity. I wanted to stay. Have you ever been in St. Joe? And there was a little hotel in Sedalia that is just about the nicest hotel in the world."

Informal Treatment

In Sedalia they gave Bette a donkey, name of Oscar. She went on to Oklahoma City and they gave her a heifer, name of Bette Davis. It was all pretty informal, none of that first-lady-of-the-screen stuff, no Miss-Davis-of-the-cinema. A good time was had by all, and a lot of War Bonds were sold, incidentally.

Bette's trip through the mid-west brings her close up to date on the state of the nation, past and present. For a while, she seemed devoted to the Confederacy, what with pictures like "Jezebel" and "The Little Foxes." She turned to her own New England in "Now, Voyager," and explored a few inhibitions peculiar to that region. "Watch on the Rhine," her current picture, now at the Strand Theatre, gave her ample opportunity to study Washington, D. C., at close hand.

"People ought to get better acquainted," she says.

BETTE DAVIS WORKS HARD TO HELP WIN THE WAR!



Bette Davis, currently starring in Warners' "Watch on the Rhine", works hard for any cause she joins. She is president of the Hollywood Victory Committee, clearing house for film talent supplied to camp tours, bond drives and radio entertainment here and abroad.



Here she is at the dedication of the Hollywood Canteen, which she helped establish, and which she is helping to run successfully by constant plugging.



Bette takes leave of her friends in Hollywood as she boards a train to go on a bond-selling tour. Treasury officials fully expect it to be an all-time high individual record for War Bond Sales.



In the interests of her country, Bette gives unsparingly of her time. Here the famous Warner Bros. actress gives a dramatic treatment of the "Star Spangled Banner" over a coast-to-coast hook-up.



Knitting for the Army and Navy has by now become a habit of Bette's. Here she is putting the finishing touches to a warm sweater that will make some sailor or soldier happy.

Art and caption type only is available in mat form. Order "WR Mat 401B"—60c—from the Warner Bros. Campaign Plan Editor, 321 West 44th Street, New York 18, New York.

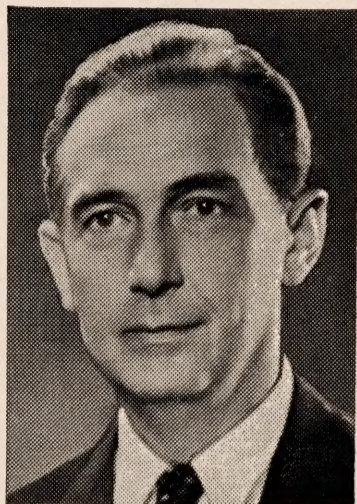
Hungarian-Born Paul Lukas Began His American Film Career in 1927

So Thorough Was Early Training That Actor Was Recognized As a Full-Fledged Star at Age of Twenty-one, Creating the Title Role in Molnar's 'Liliom' in Budapest Comedy Theatre

Paul Lukas, who stars opposite Bette Davis in Warner Bros.' "Watch on the Rhine," currently at the Strand Theatre, was lured to America by motion pictures in 1927 and for the most part has remained in Hollywood during the ensuing years. His enthusiasm for the country has been so great that he has become a citizen of the United States.

The actor was born in Budapest on May 26. He received his early schooling in the preparatory schools of his birthplace at the College of Budapest and at the Actors' Academy in Hungary. At this latter school students are drilled in all phases of theatrical work and on the stage play character roles one week, bit parts the next, with an occasional fling at stardom.

So thorough was Lukas' training that at 21 he emerged as a full-fledged star, creating the stellar role in Molnar's "Liliom" at the Comedy theatre in Budapest. He remained with this organiza-



Mat 109-15c

PAUL LUKAS

tion for nine years.

Prior to coming to America he had made one film, "Samson and Delilah," for UFA in Berlin. His stellar performance in this production increased his fame.

America accepted the Hungarian matinee idol with great cordiality

and his career began brilliantly. The advent of talkies threatened to check its course, but Lukas applied himself intensively to the mastery of English and soon he was able to talk with only a slight trace of accent.

Among the pictures in which Lukas has appeared are "Shopworn Angel," "I Found Stella Parrish," "By Candlelight," "Glamour," "Little Women," "Dodsworth," "The Lady Vanishes" and others.

He went to England in 1936, making several pictures at the British studios before returning to America for appearances on the American stage in "The Doll's House" starring Ruth Gordon.

Lukas is six feet, one inch tall and has brown hair and eyes.

He lists as his hobbies fencing, tennis, horseback riding and aviation, owning his own plane and piloting it on jaunts to many of the Southland resorts.

He is a desert enthusiast and owns a home at Palm Springs.

Audiences Booed George Coulouris For 15 Months

It Was All Because He Was Too Real a Villain in Stage Hit

George Coulouris, the jet-black villain who plays the shabby count in Warner Bros.' "Watch on the Rhine," currently at the Strand Theatre, is grateful to escape the boos of Broadway.

He is the same desperate scoundrel that he portrayed for 15 months on Broadway and on the road, but when he finished his performance on the screen he knew that he would not have to dodge eggs or endure hisses.

"I guess it was a compliment, since I'm supposed to be an actor," he said. "But a man gets tired of being booed every night. I thought that sort of thing went out 25 years ago. But no, every curtain call, every audience would applaud everybody else and boo me."

Enjoys Hollywood

Coulouris, having completed his fifth picture, also says he is enjoying Hollywood for the first time. In the first place, having acted in the play for those many months, he knew his lines letter-perfect. He knew his character as well as all the other characters. In the second, Herman Shumlin, who directed and produced the play, also directed the movie. That, says villain Coulouris, makes life easy.

George started his career of mustache-tugging when he ran away from his native Manchester, England, and snagged the part of dastardly Duke Frederick in "As You Like It." London's Old Vic and touring provincial troupes provided him with a varied background.

In London he played in such American hits as "Porgy" and "Caprice," which whetted his appetite for the American theatre. Travelling to America, on the heels of a pretty American student who is now Mrs. C., he landed with the New York Theatre Guild as Sempronius in G. B. Shaw's royal romp, "The Apple Cart." He became a first-class Broadway villain as the unscrupulous art dealer with Pauline Lord and Walter Connolly in "The Late Christopher Bean" and has been a professional mean man ever since.

Appears on Radio

For a change of diet, Coulouris enacts Bulldog Drummond on the airways, and is very noble indeed. But villainy, he says, pays well and is easier than other parts, anyway. "Your character is always so definite," he declares. "Audiences always remember the bad man, too."

The role of the double-crossing remnant from Rumania, Count de Brancovis, is by far the most villainous he has ever had, Coulouris says. On the screen, he persecutes Bette Davis and Paul Lukas, among others.

Coulouris wonders whether the fine old habit of hissing and booing the villain will be picked up by motion picture audiences. Maybe, he prophesies. But he won't be there, and he's glad of it.

Still Service

Stills available on most of the scene cuts on the publicity pages in this campaign plan. Price: 10c each. Order by still number indicated under each cut, from Campaign Plan Editor, 321 West 44 Street, New York 18, N. Y. If still number is not given, photo is not available because the cut was made from a special retouch or a composite. (*Asterisk denotes still is available at local Vitagraph Exchanges.)

Lucile Watson Finds Fame (and Profit) In Old Lady Parts

Repeats Stage Role She Played for 15 Months In 'Watch on the Rhine'

Be a mean old woman and earn high pay in Hollywood.

The season has been good to acidulous old ladies, and now comes Lucile Watson straight from Broadway to favor the screen with her already famous portrayal of Fanny Farrelly in Warner Bros.' "Watch on the Rhine," now at the Strand Theatre.



Mat 106-15c

LUCILE WATSON

She is the second such character with whom Bette Davis, no mean coper, has had to cope recently. In "Now, Voyager," Gladys Cooper, once the darling musical comedy queen of the London stage, now much older in wig and wrinkles, rasps at her as an authoritative Boston mother. Miss Watson is Bette's mother in "Watch on the Rhine," less stringent but more articulate.

She played the mother role for 15 months on Broadway and on the road tour and found it easy enough to transfer her talents to the screen.

Has One Difficulty

Just one difficulty, she says. Accustomed to audiences and to making her voice heard in the farthest reaches of the peanut gallery, she talks too loudly for movie microphones. "Make your own adjustments," she told the director. "That's the way I was taught to talk. Loud. I can't change. I always forget."

Like her contemporary, Ethel Barrymore, Miss Watson made her debut in a Clyde Fitch comedy. The play was "Glad of It." Her leading man was Hasard Short, now known as an extravaganza producer. Also in the cast were Thomas Meighan, Robert Warwick and John Barrymore. The latter played the part of a press agent.

She first appeared with Ethel Barrymore in "Captain Jinks of the Horse Marines," a reminiscent piece to persons something over 40.

Miss Watson retired from the stage, she thought, when she married Louis Shipman, the playwright. But upon his death she returned to the theatre. Now she is a regular commuter between Broadway and Hollywood, and is under the impression that she is fooling the public.

She plays middle-aged matrons and querulous grandmothers, and thinks audiences suspect she is two persons. She forgets that she's the one who always talks a little louder than all the rest. A lot of old ladies are like that, too.

Ireland's Geraldine Fitzgerald Believes in Pixies and Banshees

Leprechauns, Trolls, Hobgoblins, Lycanthropes, Hamadryads, Water Sprites, Oreads, Naiads, Fauna, Mab, Puck, Ariel and Oberon Among Her Best Friends

Those charming people, the Irish, are probably the only breed of grown folks left in the world today who still believe in pixies and still have faith in banshees who go "boomp" in the night.

Miss Geraldine Fitzgerald, motion picture actress, brick-topped and emerald-eyed, born in Dublin, blandly confesses that, yes, she is acquainted with leprechauns, trolls, hobgoblins, lycanthropes, hamadryads, water sprites, oreads, naiads, fauna, fresh-water nymphs, sea maids, Mab, Oberon, Titania, Ariel, Puck, Robin Goodfellow, and various other good folk and little men in the pantheon of mythical beings.

All this is part of the paradox of being Irish. Miss Fitzgerald is a practical young person and shrewd in a deal. She has made a habit of bluffing to a fare-yewell. She does very largely as she pleases and does it very efficiently.

At the moment, she is more or less her own attractive and amusing self in Warner Bros.' "Watch on the Rhine," opening Friday at the Strand Theatre, playing a sympathetic role as the wife of a traitorous and shabby Count of the Rumanian nobility. More re-



Still WR 18; Mat 107-15c

GERALDINE FITZGERALD

cently, she satisfied herself with a life of screen sin and meanness, topping off several such parts with an especially vicious characteriza-

tion in "The Gay Sisters."

Whimsical to an alarming degree and apparently incapable of striking a bargain with anybody, she has negotiated one of the slickest contracts in Hollywood. She can, when she wants to, shake the gold dust off her feet and run to Broadway and act in a play, which she did recently.

She and her husband own a grand home in Ireland and could turn a nice penny by leasing it to some British family eager to escape the discomforts of war-time London. They refuse. They refuse because to allow strangers to inhabit their home might bring evil spirits into it. Their house is a "good" house, and mustn't be contaminated. But it is available, rent free, of course, if refugee families should ever need it.

She used to employ a woman chauffeur. She thinks women drive more carefully than men. She is unfriendly toward the California climate. She is a beautiful girl, but when she had her portrait done recently she insisted on having all the freckles in, and counted them to make sure.

Quite a girl. You believe in pixies, too, don't you?

playing poker. Incredibly, not one of them had ever played poker before. Shumlin began his motion picture career by teaching them to shuffle.

P. S. Discretion Is Better Part of Valor

The actor playing the brutal "butcher boy" Nazi in Warner Bros.' "Watch on the Rhine" now at the Strand Theatre, is probably the only actor in the world who ever razed Adolf Hitler to his face—and got away to talk about it.

Kurt Katch, trigger man for the Germans in the filmization of Herman Shumlin's Broadway play, recalled that he used to see Hitler at the Muenchener Kammerstille, famed Munich restaurant, in 1924.

Katch was a star on the German stage. Hitler was regarded as a clown. "I used to take a table near him just to insult him," Katch said. "I'd call him 'paperhanger,' anything else nasty that came to mind."

P.S.—Katch left Germany in a hurry in 1937.

At Least, It's Never Too Late to Learn

Herman Shumlin, directing the toughest scene a director ever faces—the first scene in his first picture—was meticulous in rehearsal and expertly advised in camera angles when he began "Watch on the Rhine," now at the Strand Theatre, from his hit Broadway play, at Warner Bros. But he ran into one of the oddest difficulties in his long show experience.

The scene showed six men



Still WR 53; Mat 204—30c

Bette Davis and Paul Lukas play the leading roles in Warner Bros.' filmization of Lillian Hellman's prize-winning play, "Watch on the Rhine," now at the Strand Theatre.

Stock to Broadway to Hollywood Story of Veteran Beulah Bondi

Beulah Bondi, prominently featured in Warners' "Watch on the Rhine" at the Strand Theatre, came to Hollywood from New York, but it would be a mistake to say she is a product of the Broadway stage. Before she arrived there, to become known as one of its most able character actresses, Miss Bondi had played over 250 roles during her stock training with companies throughout the country.



Mat 108—15c
Beulah Bondi

The middle-west was her birthplace and it was there she received most of her education and theatre training. As a little girl she showed an aptitude for recitations, and she followed this with dramatic studies at school. Later she took a masters degree in oratory at Valparaiso University and for a while she was a member of the Chicago Little Theatre.

She went on the stage with Stuart Walker, who at that time had a company which played in Indianapolis and Cincinnati. It was with him that Miss Bondi received much of her experience.

Her roles on Broadway which won her national recognition were in "One of the Family," "Saturday's Children," "Cock Robin," "Street Scene" and "Christopher Bean," her last Broadway play.

She was brought to Hollywood for the first time in the summer of 1931 to appear in the movie version of "Street Scene." Then as a free lance player she appeared in 17 pictures in succession. She was cast for an important role in "Maid of Salem," and had leading role with Victor Moore in "The Years Are So Long." Her other pictures include "Hearts Divided," "Vivacious Lady," "The Sisters," "On Borrowed Time," "Mr. Smith Goes to Washington," "Our Town," "The Shepherd of the Hill," "Penny Serenade" and "One Foot in Heaven."

"Watch on the Rhine" is her latest picture.



Still WR 56*; Mat 209—30c

George Coulouris and Geraldine Fitzgerald top the supporting cast in the Strand Theatre's new film, "Watch on the Rhine."

After All, Who Can Blame Him?

Twelve-year-old Eric ("Bodo") Roberts, the *enfant terrible* who made life horrible for members of the New York cast of "Watch on the Rhine," the stage play, pulled a one-boy rebellion on the Warner Bros. lot during the filmization of the play, now at the Strand Theatre.

A scene from the movie version calls for Bodo to take a bath. The kid is demanding a stunt check.

Bette Loves-y Everybod-y Whose-y Names-y End-y in Y

And If It Isn't That
Way When She Meets
You, She'll Change It

Does your name end in "Y"? Bette Davis loves you. And when Miss D. puts her stamp of approval on a person, his or her name must automatically end in "Y."

The list has grown slowly but today it is fairly long, Bette being the kind of person who likes a lot of people. Some of them, Geraldine Fitzgerald, for instance, who appears with Miss Davis in the Strand Theatre's current attraction, "Watch on the Rhine," have fought frustrated little battles to keep their own names, but in Hollywood a Davis appellation seems to stick like an Act of Congress; Miss Fitzgerald is "Fitzzy," and that's that.



Mat 105—15c

Geraldine Fitzgerald

One Explanation

"I think," said Geraldine, who is Irish and believes in pixies, "I think there is something deeply psychological about all this. Bette dropped the 'Y' from her own name. So she hangs a 'Y' on everybody else."

"I think I shall call a meeting," Geraldine was grinning wickedly by now. "I shall call a meeting of all Bette's 'Y' friends. We will demand that Miss Davis take back her lost 'Y' and make it 'B-E-T-T-Y,' or else quit 'Y'ing' us."

The "Y" meeting would be attended by some interesting people. Olivia ("Livvy") de Havilland would be prominent. Perc ("Percy") Westmore, George ("Georgie") Brent, Humphrey ("Bogey") Bogart, John ("Johnnie") Garfield, Priscilla ("Prissy") Lane, Ida ("Loupie") Lupino, Dennis ("Denny") Morgan, Edward ("Eddy") G. Robinson, Ronald ("Ronnie") Reagan, Ann ("Annie") Sheridan and Jane ("Janie") Bryan would be among those present. All were dubbed by Bette. An "IE" is as good as a "Y".

Which it is. Bette's husband, Arthur Farnsworth, is "Farnie." Her personal hairdresser and confidante of many years, Margaret Donovan, is "Maggie." Her personal maid, Edith Kemp, a dignified colored woman, long since resigned herself to "Kempy." The Scottie dog is "Tibbie."

"I used to have such a nice name," sighed Geraldine Fitzgerald.



Still WR 60*; Mat 205—30c

Paul Lukas, Bette Davis and George Coulouris are seen in a dramatic moment from Warner Bros.' "Watch on the Rhine," which is the current attraction at the Strand Theatre.

Often When Actors Look Tired They Really Feel That Way

When actors look hot, tired and exhausted on the screen it often happens that they are hot, tired and exhausted.

There is a scene in Warner Bros.' "Watch on the Rhine," opening Friday at the Strand Theatre, that is a warm case in point. Bette Davis, Paul Lukas and their screen children, Janis Wilson, Eric Roberts and Donald Buka, are approaching a United States Immigration Bureau station on the Mexican border.

They are refugees from Europe—from all parts of Europe, as a matter of fact, for they are Nazis and have fought Nazis in every country they could make a stand. Now they are coming home, poverty-smitten, heart-sick, and with a deep hunger for a little security and a kind word.

That is the way they look.

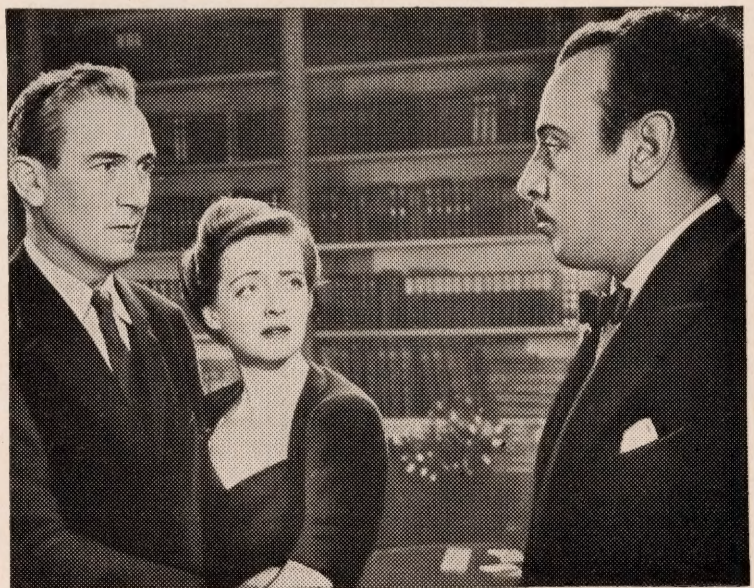
Also, as a matter of fact, it is about the way almost anybody would look under the blanketing heat of a California sun a low, arid valley. No military secret now, the temperature registered more than 90 when Director Herman Shumlin shot the scene.

Bette Davis, always a potential victim to sunstroke, perched under a canvas umbrella when she could between scenes. Playing the part of a mother of three, she wore cotton padding in order to look a bit matronly.

A California valley in mid-summer is dusty, as arid and airless as the inside of an hourglass. The players were soon grimy. Carrying heavy suitcases and lugging heavy coats under their arms, they were soon tired.

When the long shots, the medium shots, and the closeups were completed late in the afternoon, Miss Davis, Mr. Lukas & Co. were ready to drop. They looked a great deal like refugees might look as they ended a wearisome trek—hot, exhausted and discouraged.

They were.



Still WR 44*; Mat 202—30c

Paul Lukas, Bette Davis and George Coulouris are shown in a scene from "Watch on the Rhine," now playing at the Strand.

'Watch on the Rhine' Becomes

A Much Be-medalled Subject

"Watch on the Rhine," the stage play, arrived in Hollywood for Warner Bros.' motion picture production, a much be-medalled subject. To wit:

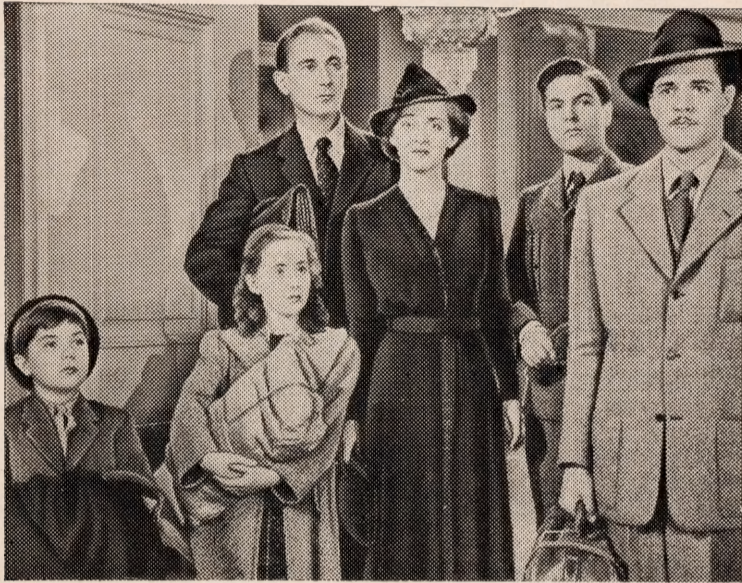
The New York Drama Critics Circle had given it the award as the best play of the season;

Its star, Paul Lukas, had received the medal of the New York Drama League for the best performance of the season;

President Roosevelt had selected it for the annual "command performance" in Washington, D. C.

Warner Bros. thereupon added its own laurel in the designation of Bette Davis, two-time holder of the Motion Picture Academy "Oscar," to co-star with Mr. Lukas in the picture, which is now the current attraction at the Strand Theatre.

Also assigned to the film was Max Steiner, Academy Award winner for his scoring of "Now, Voyager," to do the music.



Still WR 25*; Mat 206—30c

After seventeen years in Europe, the Muller family returns to America. The family: Eric Roberts, Janis Wilson, Paul Lukas, Bette Davis and Donald Buka, shown with Donald Woods in this scene from Warner Bros.' "Watch on the Rhine," now at the Strand Theatre.

NO DIM-OUT ON EVENING GLAMOUR



Bette Davis, currently starring in Warner Bros.' "Watch On The Rhine" dons a long dinner dress for special occasions. Of white crepe it has an all-over design of white bugle beads. The skirt has front fullness and is topped by a fitted jacket of self material. At center Bette wears a full-length fitted evening wrap of tomato-red wool complete with hood. Gold sequins are used as trim. Right: Geraldine Fitzgerald, featured in "Watch On The Rhine" models a youthful dinner dress of beige and brown sheer crepe. The shirred bodice is accented by a wide belt of gold and brown.

Order "Mat WR 301B" (art and type) — 45c — from Campaign Plan Editor, 321 West 44 Street, New York 18, N. Y.

Paul Lukas 'Kills' Actor 503 Times

Paul Lukas has "murdered" George Coulouris exactly 503 times.

He topped the 500 mark on Stage 16 at Warner Bros. in the

big dramatic scene of "Watch on the Rhine," now at the Strand Theatre, in which he puts the Nazi villain away with an automatic.

Counting long shot, medium shot and close-up, the scene required only three takes, so Paul

performed only three murders for the movies. But previous to that he killed Coulouris nightly, and at matinees, for 15 months during the run of the stage play, in which both appeared.

Luckily for Mr. Coulouris, he is a durable citizen.

BETTE SELECTS HAIR STYLES TO SUIT HER ROLES



In the film "In This Our Life" Bette wears her hair curled around the face and with a curled bang. "Because in that, I was very, very horrid," explains Bette Davis.

During the time "Now, Voyager" was being filmed, Bette liked her hair dressed high on her head, with her ears showing. She played a glamorous, sophisticated role.

What the well-dressed secretary should wear is highlighted in Bette's hair-do of "The Man Who Came To Dinner" where she was an efficient private secretary.

Bette Davis wore this simple, charming hair-do in "The Great Lie". In that film she portrayed a natural, wholesome young woman whose life centered about her home.

The screen's most versatile actress, as she appears in the role of a courageous wife in Warner's stirring drama, "Watch on the Rhine", her current picture.

Part of the secret of Bette Davis' success is in her hair. The Warner Bros. star, now appearing at the Strand Theatre in "Watch on the Rhine," has never repeated a single hair-do in all the many pictures she has made.

"It's more or less unintentional," Miss Davis explains. "It just happens that way. When a new role has been decided upon, I go to the studio to talk to Maggie about it. She always reads the scripts early, too."

"Maggie" is Margaret Donovan, head of the Warner Bros. hair-dressing department and long-time friend of Bette's.

"We talk about the picture and about the character I am to play," says Bette. "We wonder out loud how she would wear her hair. Then we start in, pulling my hair this way and that way, parting it here and there, chattering all the time."

"We work at it until we have an effect, a hair-dress that we both think would be the sort of hair-do that this particular woman would be apt to wear. Then we put it up that way and have it photographed to show the producer and the director and whoever else has to pass on it."

In all but a few of her pictures Bette

has worn her own hair. But these, she explains, were necessary for the historical roles she played.

Whatever way Bette's hair is dressed for a picture is often her favorite way—at the moment. During the time "Now, Voyager" was being filmed Bette liked her hair dressed high on her head with her ears showing. Before that, in "In This Our Life," she wore it curled around the face and with a curled bang on her forehead.

Out of her extensive experience with various hairdresses, Bette has reached some very definite opinions about hairdress

in general. It makes her furious to see a child with a permanent, just as she now thinks it is foolish to bleach a head of hair to a synthetic blondeness which doesn't match with other features and coloring.

In all of this Miss Donovan agrees completely. As reported, she and Bette are close friends and they know they have, between them, one little secret of Bette's admitted success with a variety of roles.

It's done with the aid of the dressing room mirrors, a cup of tea, and a little discussion of the character of the woman involved.

Art and caption type only on mat. Order "WR Mat 501B"—75c—from Campaign Editor, 321 W. 44 St., N. Y. 18, N. Y.

Exploitation

“WATCH ON THE RHINE” WAR BOND CIVIC RALLY

BILLBOARD: Promote this kind of 24-sheet display for town square to get your drive off to a big start. Add the regular three-sheet on "Watch on the Rhine" (see page 19 of pressbook) for picture credits. Black area at bottom of 24-sheet might also be used to list names of sponsoring merchants. In this case, snipe your theatre and playdate information on the 3-sheet.

UPRIGHT DISPLAY: Display photos from newspaper file showing acts of resistance in European countries.

WAR BOND BOOTH: Place a number of these booths, decorated as shown, in key spots around square.

While Allied armies draw a ring of steel around Hitler Europe . . . inside the so-called "European Fortress" an Allied army of underground soldiers maintains its Watch on the Rhine. These underground fighters . . . waiting for the day of liberation . . . should be honored by all Americans as brave soldier allies. And there's no way of doing them greater honor than by hurrying the day of doom for Hitler Europe . . . with the purchase of War Bonds.

Make this a rallying cry for a civic celebration whose dual objective is to honor the underground soldiers who keep a Watch on the Rhine . . . and to sell War Bonds. Use this slogan to key your entire campaign: "KEEP FAITH WITH THOSE WHO KEEP A WATCH ON THE RHINE . . . BUY WAR BONDS."

The suggested War Bond selling exhibit should be placed in a key part of town, such as the town square or on the grounds of public buildings. The illustration above suggests how to handle it . . . with speakers, bands and local celebrities acting as bond and stamp salesmen. All this celebration, of course, winds up with your big opening.

Arrange for local organizations representing the occupied countries to set up their own displays around the square and to co-operate in dressing up your theatre lobby.

Your Day-to-Day Set-Up:

1. "Watch on the Rhine War Bond Committee" is organized to include leading social, business and civic notables.
2. "Watch on the Rhine War Bond Rally" is held opening day.
3. Ex-members of Europe's underground, now in your city, should be feted at a banquet and at your opening.
4. Newspaper and radio coverage of banquet and opening stresses the point that our War Bond purchases are helping to hurry the day when Allied armies will join the underground in its Watch on the Rhine.
5. Newspaper advertisers snipe their ads opening day with the line: "Keep faith with those who keep a Watch on the Rhine . . . BUY WAR BONDS."
6. Get the cooperation of local organizations representing Free France, Free Belgium, Free Holland and other occupied European countries still fighting Hitler.

A SOLID WOMAN'S ANGLE — SOLD THE TEASER WAY!

These four teaser ads can—and should—be used these four different ways:

- 1. NEWSPAPERS . . .** as teaser ads, one each day, in advance of your regular display ads, or all four run-of-paper same day with your opening day ad. Snipe each teaser with a line referring reader to big ad in movie section.
- 2. ACCORDION-FOLD THROWAWAY . . .** combining all teasers in a locally-printed throwaway (or as a series of cards) for distribution via mail, in restaurants, beauty parlors and offices.
- 3. DISPLAYS . . .** in your theatre lobby, women's shops, beauty parlor windows and department stores. Enlarge each teaser ad, adding picture billing and your theatre credits.
- 4. CONTEST . . .** on woman's page, offering free tickets for best letters telling "How I am helping the war effort while my soldier-husband keeps a Watch on the Rhine." Illustrate publicity stories with these teaser mats.

Bette Davis > A Woman of Courage..
waiting for the man she loves > PAUL LUKAS

"My love is with him wherever he goes, whatever he does..."



WATCH on the RHINE

Watch for it— from Warner Bros.

Bette Davis > A Woman of Courage..
waiting for the man she loves > PAUL LUKAS

"The only men on earth worth their time on earth are the men who will fight for other men".



WATCH on the RHINE

Watch for it— from Warner Bros.

Bette Davis > A Woman of Courage..
waiting for the man she loves > PAUL LUKAS

"I hate to be alone at night... what if he never comes back?"



WATCH on the RHINE

Watch for it— from Warner Bros.

Bette Davis > A Woman of Courage..
waiting for the man she loves > PAUL LUKAS

"For seventeen years... I have loved just once and all my life. Come back for me, darling... if you can..."



WATCH on the RHINE

Watch for it— from Warner Bros.

All 4 one one mat. Order "WR Teaser Mat 502B"—75c—from Campaign Editor, 321 W. 44 St., N. Y. 18, N. Y.

THE DAILY GAZETTE

MOVIE-OF-THE WEEK

"WATCH ON THE RHINE"

BETTE DAVIS · PAUL LUKAS
A Warner Bros. Picture

STARTS TODAY

6-DAY SERIAL STORY!
It's Free

Here's how more and more newspapers are featuring these extremely popular serialized movie stories! And what a story you have this time!... Lillian Hellman's prize-winning play... lush with intense emotional experiences and heart-pounding dramatic thrills! Galley proofs and mats of type and art are available FREE on order by newspaper editors to Warner Bros. Campaign Plan Editor, 321 West 44th Street, N. Y. C.



A Warner Bros. First National Picture. A Hal S. Wallis Production. Directed by Herman Shumlin. Screen Play by Dashiell Hammett from the Stage Play by Lillian Hellman, with additional scenes and dialogue by Lillian Hellman.

CAST OF PRINCIPAL CHARACTERS
Sara Muller.....Bette Davis
Kurt Muller.....Paul Lukas
Martha de Brancovis.....Geraldine Fitzgerald
Fanny Farrelly.....Lucille Watson
Anise.....Beulah Bondi
Tect de Brancovis.....George Coulouris

The Story of the Photoplay as Serialized by HARRY LEE

CHAPTER I

THE U. S. IMMIGRATION STATION—a small clapboard building—stands on the Mexican boundary line, and toward it a man, a woman, a girl, and two boys were trudging. They walked abreast, Kurt Muller in the center of the group. He was a German of about forty-seven with a strong, handsome face and the physique of an athlete. There were lines of weariness in his face, however, and he moved with the carefulness of a man who was not well.

Sara, his American-born wife, a good-looking woman with a well-bred, serious face, walked on his right and by her strode the oldest of the Muller children, Joshua, a sturdy lad of fourteen. On Kurt's left were his daughter, Babette, a pretty child of twelve, and Bodo, brave with the wisdom of nine years. Their clothes were neat and clean but somewhat dowdy, and much too warm for this country in spring. They carried three shabby suitcases, a briefcase and a large bundle.

"Our moment has come!" Kurt said tensely, pausing. "It is of utmost importance! Please do not

Tomorrow — the five Mullers would know

At the moment, Fanny Farrelly—fresh as the flowers in her garden—was sweeping onto the windy terrace where the table was set for six. She paused with amusement to look at Anise sorting the morning mail with too evident curiosity. Then the mistress addressed Joseph sternly: "Nobody down yet?"

"Why, no'm, Miss Fanny!"

"Breakfast is at nine o'clock in this house and will be until the day after tomorrow. Ring the bell!"

SPORZA FOR URGING ITALY TO JOIN US

Wants a Drive Led by 'Pure Italians' to Persuade Nation to Fight Against Nazis

ASKS IMMEDIATE REFORMS

Hide King and Badoglio Can't Inspire People to Change Sides in the War

Gov't Diet's Stork, who was Italian through mistakes before Benito Mussolini and is now regarded as chief spokesman for Italian army in exile, yesterday urged the United States and Great Britain to support an immediate campaign to persuade Italy to renege on her pact with the Axis in the new agreement.

Each chapter is 2 columns wide and full-page deep!

A
ONE-SHOT
(OR
5-DAY)
CONTEST
AIMED
TO
INTEREST
THE
BETTE
DAVIS
FANS!

Here's a popular quiz-type contest based on interesting facts concerning five of Miss Davis' famous films. It's prepared and shown here as a one-shot contest, but the five contests are available separately on mat form and may also be used individually for five consecutive days. Offer tickets as prizes.

Order "WR Contest Mat 402B" — 60c — from Campaign Plan Editor, 321 W. 44 St., New York 18, N. Y.

CONTEST

BETTE DAVIS STAR QUIZ

Free Tickets If You Know Bette Best!

All you fans who fancy yourselves film savants have a chance now to prove it—and win guest tickets to see Bette Davis and Paul Lukas in Warner Bros.' "Watch on the Rhine" at the Strand Theatre as a reward for your fact-findings.

All you have to do is check the correct film fact about each of these famous Bette Davis screen hits. Several statements about each of these films is made, but only one is correct in each instance. If you can name them correctly—you may be one of the lucky winners.

Send all your contest answers to the Daily News Contest Editor, together with a 25-word letter telling "Why I Want to See Bette Davis in 'Watch on the Rhine' at the Strand Theatre." Winners will be announced here and in the lobby of the Strand Theatre on (date).

"Watch on the Rhine" was directed by Herman Shumlin. Geraldine Fitzgerald, Lucile Watson, Beulah Bondi, George Coulouris, Donald Woods, Henry Daniell and Kurt Katch are also seen in the supporting cast of the picture.



Only one of these statements about Bette Davis in 'Dark Victory' is true. Check which one:

1. Bette Davis wrote the story, 'Dark Victory'.
2. Bette Davis won the Academy Award for her portrayal in 'Dark Victory'.
3. Bette's leading man in 'Dark Victory', George Brent, has appeared opposite her most often on the screen.

(Correct Answer: Number 3)



Only one of these statements about Bette Davis in 'In This Our Life' is true. Check which one:

1. The novel from which the picture was produced won the Pulitzer Prize.
2. The play from which the picture was produced won the Pulitzer Prize.
3. The screen play won the Academy Award as 'best original story'.

(Correct Answer: Number 1)



Only one of these statements about Bette Davis in 'Dangerous' is true. Check which one:

1. Bette Davis made her screen debut in 'Dangerous'.
2. Bette Davis won the Academy Award for her performance in this picture.
3. George Brent starred opposite Bette in 'Dangerous'.

(Correct Answer: Number 2)



Only one of these statements about Bette Davis in 'Jezebel' is true. Check which one:

1. 'Jezebel' won the Pulitzer Prize.
2. Bette Davis won the Academy Award for her portrayal as 'Jezebel'.
3. Bette Davis as 'Jezebel' was voted 'Best Actress' in a nationwide newspaper poll.

(Correct Answer: Number 2)



Only one of these statements about Bette Davis in 'Watch on the Rhine' is true. Check which one:

1. The play, 'Watch on the Rhine', won the New York Drama Critics' Circle Award.
2. The picture, 'Watch on the Rhine', won the New York Film Critics' Circle Award.
3. Bette Davis starred opposite Paul Lukas in the stage version of 'Watch on the Rhine'.

(Correct Answer: Number 1)

NAME (Print).....

ADDRESS..... CITY & STATE.....

**FEATURE SERIES
OF INTERVIEWS
WITH LOCAL
'RHINE' REFUGEES**

Suggest to your editor that he feature a series of stories entitled "Watch on the Rhine," made up of interviews with men and women who have escaped the Rhineland. Each interview aims to show that there are still powerful anti-Nazi underground forces in Germany who maintain a "watch on the Rhine" for the inevitable liberation by Allied armies. Local refugee organizations will help you find these men and women in your town.

Follow-up Angle:

Paul Lukas, as Kurt Muller, sets out to return to Germany to continue the underground fight against the Nazis. There are countless stories of such unsung heroism among refugees in this country and perhaps you can dig one up locally. Honor this man or woman as one who kept a "watch on the Rhine" during Europe's darkest days. Arrange guest luncheons, radio interviews and newspaper stories.

WATCH *on the* "RHINE" SET



Director Shumlin and stars Bette Davis and Paul Lukas vigorously map out a climactic scene.

A reporter's eye-view of "Watch on the Rhine" in the making inevitably focused on two personalities.. Bette Davis and Director Herman Shumlin. This being Miss Davis' tenth starring vehicle and Mr. Shumlin's first screen directorial assignment, a clash of temperaments seemed definitely in the cards. Yet to the dismay of the local viewers-with-alarm, Miss Davis and Mr. Shumlin neither clashed nor conquered but maintained an equilibrium that would have solaced the heart of a lion tamer. The presence of Mr. Shumlin in Hollywood was occasioned by his successful career as a Broadway stage producer and director, particularly of the Lillian Hellman play which sired the screen version of "Watch on the Rhine". The happy result of his Hollywood debut, aided and abetted by Bette Davis, is shown in these Leica views of the expected fireworks... happening in front of the camera instead of behind.



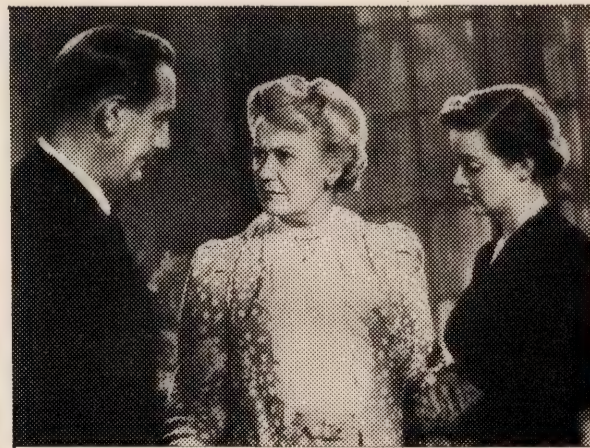
The suspenseful climax of Lillian Hellman's prize-winning play is here dramatically re-enacted under Shumlin's direction.



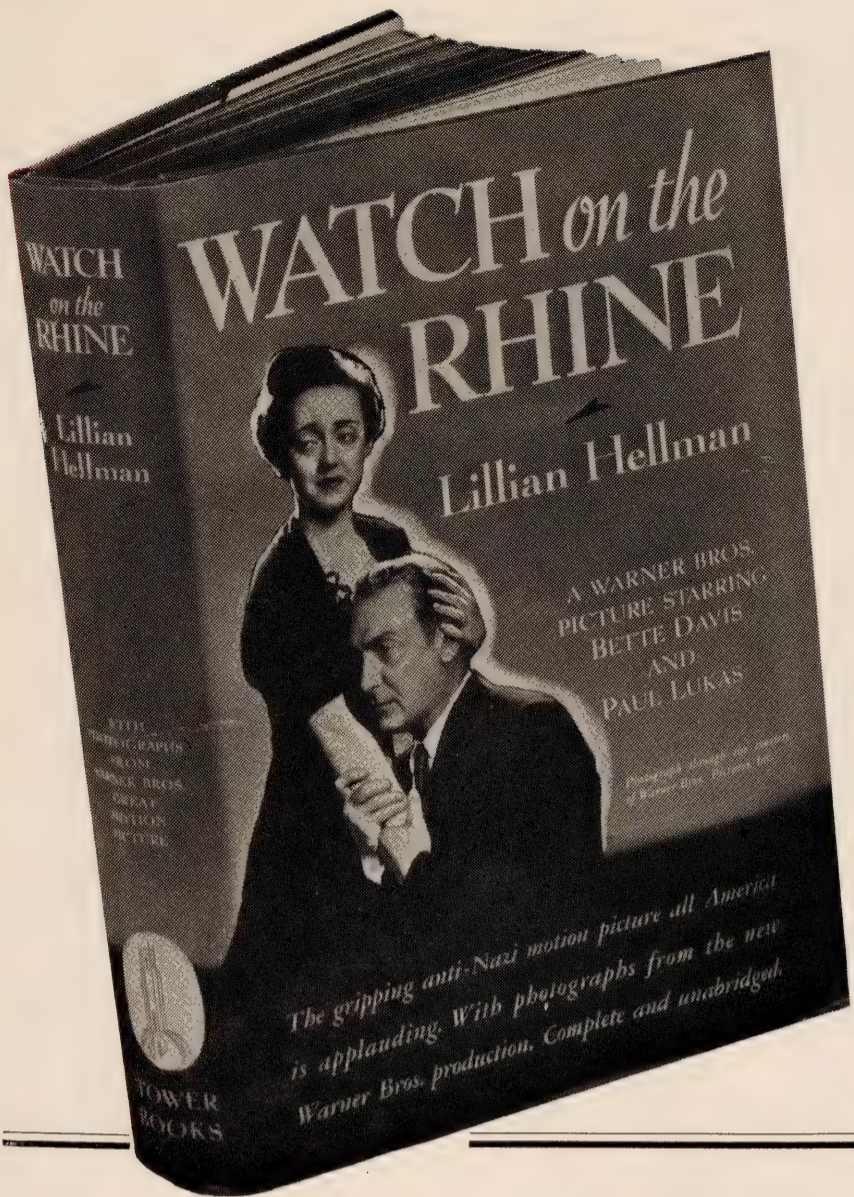
In this scene Bette Davis is emotionally dynamic under Shumlin's calm guidance, a fortunate blending of temperaments.



A change of emotional pace for Miss Davis with Shumlin wildly excited but Bette tense and restrained. Good team work.



Bette Davis enjoys Shumlin's reunion with Paul Lukas and Lucile Watson, both of whom he directed in the original stage play.



THOUSANDS OF BOOK STORES READY TO WORK WITH YOU . . . LIKE THIS:

Timed to coincide with the release date of "Watch on the Rhine," the World Publishing Company is publishing a new popular-priced Tower Book edition of the play script, to sell at 49c. This volume has a striking, colorful jacket, reproducing a still from the picture . . . which means that the title will be displayed everywhere . . . in windows of thousands of book, drug and chain stores.

For additional dealer list information, contact:

**MR. WILLIAM TARG, World Publishing Co.,
2231 West 110 Street, Cleveland, Ohio**

-How to Make the Most of It . . .

- 1. GET STORE COOPERATION.** Contact all book stores, chains, department stores, drug stores. Urge them to give prominent window and store display to this Tower Book. Offer them additional display helps with stills from the picture, selling copy and accessories.
- 2. SET A GIANT COPY** of this book in your lobby, with ribbons leading from it to stills of the leading characters and representative scenes from the picture.
- 3. BLOW UP A PAGE FROM THE BOOK** containing some significant dialogue. Circle the important lines in red and have an arrow pointing to a still of the character or scene mounted opposite. Place several such pages throughout house.
- 4. OFFER BOOKS AS PRIZES** in any contest you may conduct in connection with your showing.
- 5. MAKE UP BOOK MARKS** from one-column press-book ads and distribute them liberally to retail book outlets and libraries. Specimen book-mark, shown at immediate right, illustrates how you might tie up with local dealer to defray printing costs. The two samples, illustrated in reduced size, use ad mats 113 and 114 (see inserted ad section).
- 6. CONTACT LITERARY GROUPS** and patriotic organizations. Give them publicity material to use in their publications and stills from the picture to display at meetings. School groups and drama classes offer another fertile field to reach for their cooperation.
- 7. GET A PATRIOTIC GROUP** of war relief organizations to set up a table in the lobby and sell copies of the book, the profits to go to that particular group's war activities fund. Or arrange for local dealer to provide "free lending copies" for lobby bond purchasers.
- 8. INVITE BOOK OWNERS** to donate copies of "Watch on the Rhine"—and other volumes—to the "Books for Victory" Campaign. These books are sent to Army camps and overseas for the benefit of our soldiers and sailors.
- 9. STREET BALLY.** Arrange for member of your theatre staff to ride buses or trolley cars of town reading copy of book inserted in giant compo board enlargement of the front and back covers.
- 10. BOOK ON MARQUEE.** Giant blow-up of book and key art on your theatre marquee where everybody will see it. Stills of Paul Lukas with gun and Bette Davis and Lukas available. See page 15a of inserted ad section.

A PRIZE PLAY!
A PRIZE FILM!

a love like hers...
a man doesn't love
at behind... it is part of
his courage whatever
he does, wherever
he goes...

Bette Davis
with
PAUL LUKAS
in
WATCH ON THE RHINE
WARNER BROS.

Directed by HERMAN SHUMLIN
LUCILE WATSON - BEULAH BOHRE - GEO. COOGLER
- HAL B. WALLIS
Screen Play by DICKEL
HARRIS - Additional Screen and Dialogue by Lillian Hellman
Based by Max Elster

READ THE BOOK!
[Dealer Imprint]

SEE THE PICTURE!
[Theatre Imprint]

STAMPS BUY! BONDS

BETTE DAVIS'
MOST
MAGNIFICENT!

on her
LONESOME
LIPS...
a smile...

and in her
heart a love for
a man of courage
to take with
him wherever
he goes...
whatever he does...

Bette
Davis Paul Lukas
in
WATCH ON THE RHINE
WARNER BROS.

Directed by HERMAN SHUMLIN - From the book
and play of LILLIAN HELLMAN - Screen Play by Dickel
HARRIS - Additional Screen and Dialogue by Lillian Hellman
Based by Max Elster

A PRIZE PLAY!
A PRIZE FILM!
See It!
[Theatre Imprint]

STAMPS BUY! BONDS





Harper's Bazaar featured this full-color photograph of Geraldine Fitzgerald in its June issue. Bonwit Teller, leading New York department store, shortly afterwards made the photo the basis of a newspaper ad featuring Mexican-motif apparel, with credits to Miss Fitzgerald's appearance in "Watch on the Rhine" . . . (see above).

A black-and-white photo of the original kodachrome is available to you for similar department store tie-up ads locally.

This same photograph may be used as the basis of window displays in leading local department store featuring the same Mexican motif. Add stills of scenes from the picture.

USE
THIS
ALLURING
PHOTO OF
GERALDINE
FITZGERALD
FOR YOUR
TIE-UP
CAMPAIGN



Order "Still WR 569"—10c—from Campaign Editor, 321 W. 44 St., New York 18, New York.

'Die Wacht Am Rhine'

"Die Wacht Am Rhine" is German for "Watch on the Rhine." It is the Old Germany song representing to Germans the traditional, cultural pre-Hitler Germany. The German radio, which heretofore had been playing as a theme song, "We Are Sailing Against England," has now reverted to playing "Watch on the Rhine." The significance of this can be effectively put over in your town by arranging with a leading radio commentator to discuss its significance and to actually play the original recording. He also ties in your playdate by discussing the part played by the anti-Nazi underground as portrayed in the picture. The music, "Watch on the Rhine" may be obtained locally. It is "Die Wacht Am Rhein," Victor Recording No. 6196, International Series.

DISTRIBUTE 'LOOSE TALK' POSTERS
IN RESTAURANTS, PLANTS, WINDOWS

STOP LOOSE TALK!

...From his
WATCH
on the
RHINE



HITLER CAN OVERHEAR
YOU OVER HERE!

SEE
BETTE DAVIS · PAUL LUKAS
in "WATCH on the RHINE"
STRAND STRAND STARTS FRIDAY

This suggested poster, which can be printed locally, should be distributed as widely as possible, with the cooperation of local defense organizations. It is a striking warning to all persons to watch their talk, and consequently will be acceptable to every type of place where large numbers of people gather.

REDBOOK

REDBOOK'S PICTURE OF THE MONTH SELECTED BY THORNTON DELEHANTY

"Watch On The Rhine"

THROUGH Lillian Hellman's play, "Watch on the Rhine," the American people have been reminded of the old story of the American people's fight for freedom. The picture is a masterpiece of the American screen. It is a story of the American people's fight for freedom. The picture is a masterpiece of the American screen. It is a story of the American people's fight for freedom.

Werner Hellman has brought out a picture which is not only a masterpiece of the American screen, but also a masterpiece of the American screen. It is a story of the American people's fight for freedom.

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Werner Hellman has brought out a picture which is not only a masterpiece of the American screen, but also a masterpiece of the American screen. It is a story of the American people's fight for freedom.

PICTURE-OF-THE-MONTH

REDBOOK'S PICTURE OF THE MONTH SELECTED BY THORNTON DELEHANTY

"Watch On The Rhine"

THROUGH Lillian Hellman's play, "Watch on the Rhine," the American people have been reminded of the old story of the American people's fight for freedom. The picture is a masterpiece of the American screen. It is a story of the American people's fight for freedom.

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Werner Hellman has brought out a picture which is not only a masterpiece of the American screen, but also a masterpiece of the American screen. It is a story of the American people's fight for freedom.

Redbook's glowing tribute to "Watch on the Rhine" in the August issue—the magazine's selection for the Picture of the Month—should be followed through locally these ways:

1. Get a number of copies of this issue, clip the pages as shown here and mount on cards for display in windows.
2. Enlarge the two pages for lobby display.
3. Arrange for herald inserts in current Redbook, with imprint on back of herald naming the film as Redbook's Picture-of-the-Month.

Get your copy of Redbook from local magazine dealer or contact Circulation Department, Redbook Magazine, 230 Park Ave., N. Y., direct.

SET-PIECE SOCKS

OVER 3 BIG ANGLES

— STARS, STORY AND SUSPENSE!



Everything you have to sell is solidly covered in this eye-arresting display piece. Can be built inexpensively with blow-ups of stills available or from poster cut-outs of similar art. Give it a prominent spot in your lobby well in advance of playdate.

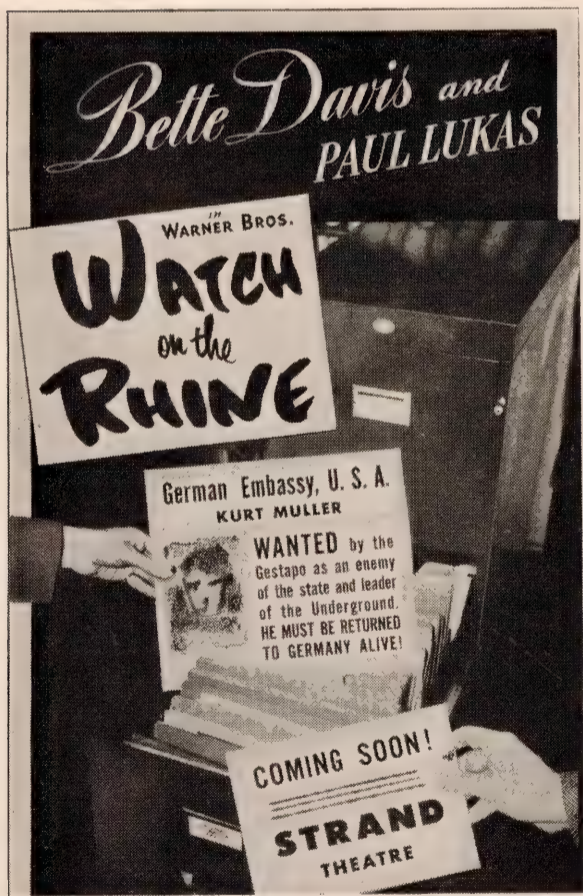
All stills required are available. See page 15a of inserted ad section for information.

THESE TWO DRAMATIC DISPLAYS GIVE YOU A SENSATIONAL ANGLE

Both these lobby and out front display ideas are built around Paul Lukas' outstanding portrayal of "Kurt Muller," anti-Nazi underground fighter in "Watch on the Rhine." They hammer across the dramatic suspense that characterizes the film's action.

COMPARE PICTURE WITH PRIZE-WINNING PLAY

"Watch on the Rhine" has had one of the widest and most successful road tours of all Broadway stage hits. Undoubtedly there are many in your city who have seen the play.



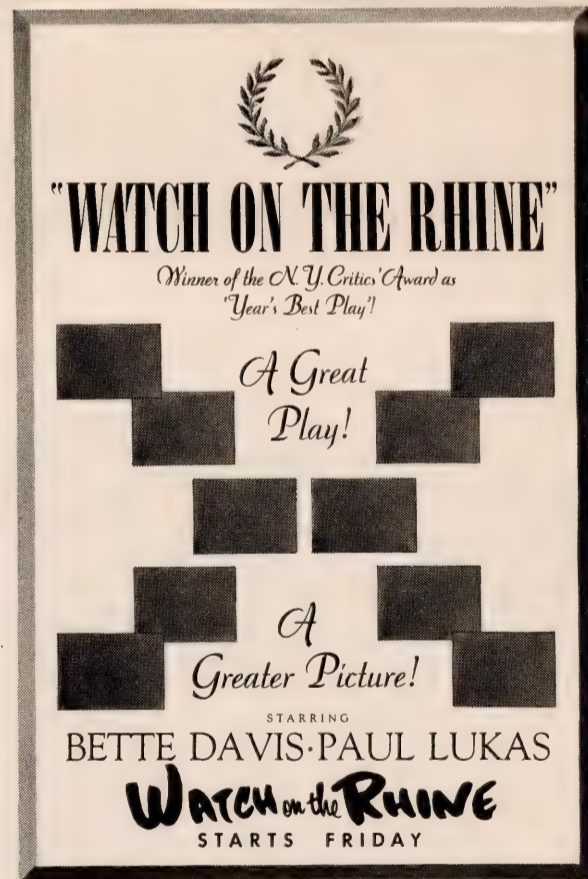
Borrow your own office file for this one if necessary and build up the display around this file as suggested in the above illustration. Use still WR 542 from your Vitagraph Exchange set for the illustration of Paul Lukas on the dossier card. Other stills are also from your branch set.

Photograph of file and cards (without imprinted copy) also available. Order "Still WR X2" — 10c — Campaign Plan Editor, 321 West 44 Street, New York 18, New York.



The battered briefcase shown being held by Paul Lukas is the basis of one of the picture's most suspenseful, most dramatic scenes. You can adapt this item, and its mysterious contents, to a striking display, as suggested above. Use "real" items on the board, except, of course, that you will use stage money and a dummy revolver, German model, if possible. The ring must carry the initials M. F.

Still of Lukas with briefcase (WR 544) available for 10c from the Warner Bros. Campaign Plan Editor, 321 West 44 St., New York 18, N. Y.



Show them, with this display, comparative scenes from the two productions. Prepare the display as suggested above using the special set of stills available.

Order "WR Lobby Display Stills"—complete set of 12—\$1.20—from the Warner Bros. Campaign Plan Editor, 321 West 44 Street, New York 18, New York.

NOTE: These same stills, plus captions, can also serve as an interesting newspaper feature layout. If you want them for this purpose, please specify, so that captions for each scene will be included.

BETTE DAVIS, 'SYMBOL OF ALL WOMEN,' — WRITES TO ALL WOMEN!

This post card aims to reach the women in your town with a message from Bette Davis, whose portrayal in "Watch on the Rhine" is being effectively sold in the ad campaign as the "symbol of all women." Contact femme groups such as housewives, stenographers, secretaries and war workers with this card. Also reach women's organizations in town for permission to use their mailing lists.

For illustration use one or all of the 2-column teaser ads illustrated on page 11, plus playdate credits. Message on back: "Many of our women today are learning to wait, to love with courage, while our men are away. Long before America entered the battlefields there were millions of such women all over the world. Such a woman was Sara Muller, American, born to wealth, yet content to travel the dangerous byways of Europe with her husband and three children . . . fighting Hitler and waiting. This is the dramatic role I was so privileged to play in Warner Bros.' picturization of the prize-winning play, "Watch on the Rhine," written by the brilliant woman, Lillian Hellman. You will want to meet Sara, I am sure." Signed, Bette Davis.

POLL WOMEN ON QUESTION: "WOULD YOU DO WHAT SARA DID?"

There is courage and anguish and sacrifice in the decision of Sara Muller, the role portrayed by Bette Davis, to permit her husband to return to Germany to continue his fight as an underground leader—perhaps never to return. How would other women react to this situation? Put this question to women through an Inquiring Reporter in lobby; through printed questionnaires distributed to women leaving the theatre; or via a lobby broadcast after opening. In any event be sure to post results in lobby and make it a newspaper story for woman's page. Use similar idea as basis for letter writing contest among women in town with guest tickets to your showing going to best entries which can also be used for lobby display.

PRINT THESE TEASER CARDS FOR DISTRIBUTION AROUND TOWN

Print a quantity of these cards for posting on fences, poles and boards, and for placing in windows and in civilian defense headquarters. Also suggest that newspapers run these as small type ads for fillers.

Watch Out, Hitler!

American Armies
Are Keeping A

WATCH ON THE RHINE

BUY WAR BONDS!

Look Up, Hitler!

Allied Air Armadas
Are Keeping A

WATCH ON THE RHINE

BUY WAR BONDS!

REAL LETTERS FROM GERMANY

Place a small ad in the personal column of your local newspaper asking for actual letters from Germany since Hitler took over. Use these for lobby display and newspaper feature, referring to those portions of the letters received which indicate the way anti-Nazi Germans are fighting back. If letters aren't available, get newspaper clippings which tell this story. Feature these stories, either as letters or as newspaper clippings, under the banner line: "LET'S KEEP FAITH WITH THOSE WHO KEEP A WATCH ON THE RHINE . . . KEEP BUYING WAR BONDS AND STAMPS!"

THEATRE PARTY FOR REFUGEE KIDS

Arrange a theatre party for as many German refugee children as you can contact in your town. The story of their reactions to Hitlerism and their new experiences in free America should make an extremely interesting newspaper story. Invite newspaper feature writers to interview these children at the party and if possible arrange for radio interviews as well. Stories and local pictures released to newspapers should also include this still, below, showing the Muller children and describing their reactions to America as depicted in the film.



Order "Still WR 527"—10c—from the Warner Bros. Campaign Editor, 321 West 44 St., New York 18, N. Y.

Name 'V' Day!

Invite the most prominent persons in town—editors, civic officials, leading businessmen, radio commentators—to name the date they believe the Allies will achieve their "Watch on the Rhine"—the day of Victory. These estimates should make an interesting newspaper story, to be filed away against the day of victory for a follow-up story on the town's best prognosticator. Variation of this idea might be to have your patrons submit their own estimates, leaving specially prepared cards in a box in lobby. Run this during week before opening to get them talking about "Watch on the Rhine."

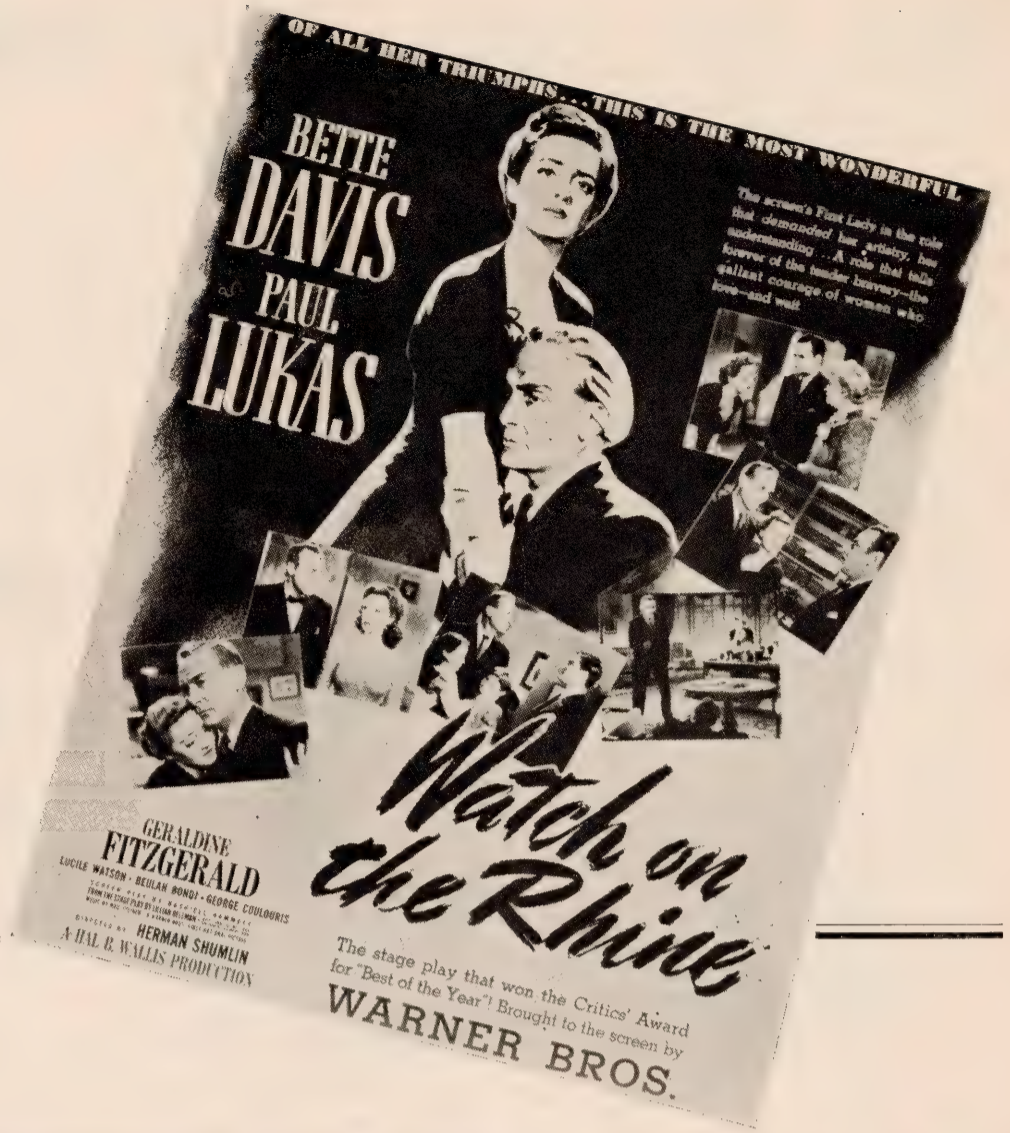
9" x 12" Colored

Litho

HERALD

\$2⁷⁵ per M in lots more than 5M \$3⁰⁰ per M in lots less than 5M

Entire reverse side of herald is left free for your co-op advertising imprint



40' x 60'
PHOTOCHROME
DISPLAY
Rental: 75c



BUS CAR-CARD
Prices:
1 to 49.....7c ea.
50 to 99.....6c ea.
100 & over5 1/2c ea.



2 COLORED
22 x 28's
Rental: 20c ea.



8 COLORED 11 x 14's
Rental for Set.....35c

ARE YOU WORKING FOR VICTORY?

Each month a new war poster, created by America's finest artists, is distributed GRATIS through the facilities of the National Screen Accessories Exchanges. Each poster has a vital story to tell. Your cooperation is necessary to bring these posters before America's movie-going millions. If you're not receiving these posters regularly, get in touch with your nearest National Screen office. Prepared by the OWI and the War Activities Committee. Poster is one-sheet size and is done in full color. Mount 'em in your lobby or post 'em on your boards—get 'em where everybody can see 'em!



INSERT
CARD
Rental:
12c



SLIDE.....Price: 15c

FOTOS



11" x 14" prices:
1 to 9—35c ea.;
10 to 24—30c
ea.; 25 and over
—25c ea. Also
in 8" x 10" size
at 15c ea.



8" x 10" prices:
See Vitagraph
ad salesman for
special quantity
rates.

BETTE
DAVIS
PAUL
LUKAS



Watch on the Rhine

A WARNER BROS. PICTURE

GERALDINE FITZGERALD

LUCILE WATSON
BEULAH BONDI
GEORGE COULOURIS

A HAL B. WALLIS PRODUCTION

DIRECTED BY HERMAN SHUMLIN

SCREEN PLAY BY DASHIELL HAMMETT
FROM THE STAGE PLAY BY LILLIAN HELLMAN
MUSIC BY MAX STEINER - A WARNER BROS. FIRST NATIONAL PICTURE

24-SHEET

BETTE
DAVIS
PAUL
LUKAS



Watch on the Rhine

A WARNER BROS. PICTURE

GERALDINE
FITZGERALD

A HAL B. WALLIS PRODUCTION
DIRECTED BY HERMAN SHUMLIN

3-SHEET

Rental: 24c

BETTE
DAVIS
PAUL
LUKAS



Watch on the Rhine

A WARNER BROS. PICTURE

GERALDINE
FITZGERALD

LUCILE WATSON
BEULAH BONDI
GEORGE COULOURIS

A HAL B. WALLIS PRODUCTION

DIRECTED BY HERMAN SHUMLIN

SCREEN PLAY BY DASHIELL HAMMETT
FROM THE STAGE PLAY BY LILLIAN HELLMAN
MUSIC BY MAX STEINER - A WARNER BROS. FIRST NATIONAL PICTURE

6-SHEET
Rental: 48c

2 WINDOW CARDS

THEATRE IMPRINT



MIDGET



REGULAR

Quantity Prices

24-SHEETS
1 to 4.....\$2.40 each
5 to 9.....2.25 each
10 to 24.....2.00 each
25 and over.....1.75 each

SIX-SHEETS
25 to 49.....80c each
50 to 99.....70c each
100 and over.....60c each

THREE-SHEETS
50 to 99.....32c each
100 and over.....28c each

ONE-SHEETS
50 to 99.....11c each
100 and over.....9c each

REGULAR WINDOW CARDS
1 to 49.....7c each
50 to 99.....6c each
100 and over.....5½c each

MIDGET WINDOW CARDS
4c each



1-SHEET
Rental: 8c

Her Most Magnificent!



Bette Davis

Co-starred with

PAUL LUKAS

In his famed stage role

WATCH on the RHINE

The play that won the Critics' Award as 'The Year's Best'

TODAY *A New "Great" For* WARNER BROS

Of all her Triumphs... This is the Most Wonderful!



One Woman... Symbol of Millions! One woman with a smile on her lips and pride in her eyes... One woman waiting for the man of courage she loves!



BETTE *Davis* ★ PAUL LUKAS
re-enacting his celebrated stage role

WATCH ON THE RHINE
 Winner of the N. Y. Critics' Award as 'Year's Best Play'!

With GERALDINE FITZGERALD. A HAL B. WALLIS PRODUCTION
 LUCILE WATSON • BEULAH BONDI • GEO. COULOURIS • Directed by HERMAN SHUMLIN • From the heart and pen of LILLIAN HELLMAN • Screenplay by Dashiell Hammett • Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner

★ THEATRE & DATE ★

★ BUY WAR BONDS AT THIS THEATRE! ★

A Love like hers...

A man doesn't leave
it behind.. it is
part of his courage
whatever he does...
wherever he goes...



Darius BETTE

in the
Warner Bros.
triumph

PAUL
Lusk

WATCH on the RHINE

Winner of the N. Y. Critic's Award as the 'Year's Best Play'!

with GERALDINE FITZGERALD A HAL B. WALLIS PRODUCTION

LUCILE WATSON • BEULAH BONDI • GEO. COULOURIS • From the Stage Play by Lillian HELLMAN
Screen Play by Dashiell Hammett • Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner

Directed by HERMAN SHUMLIN who staged it for Broadway

★ THEATRE & DATE ★

★ BUY WAR BONDS
AT THIS THEATRE! ★

Mat 403
14 1/4 inches x
4 columns
(800 lines)
60¢

(For 2-
and 3-column
sizes, see
pages
15a and 6a)

on her Lonesome Lips

a smile

in her Shining Eyes

a promise

in her Loving Kiss

a courage

...so that her man would be proud!



Co-starring, in his memorable stage role

PAUL LUKAS

in the play that won the New York Critics' Award
— now a picture to win the whole world's heart!

WARNER BROS.

WATCH ^{on} the RHINE

with **GERALDINE FITZGERALD**

LUCILE WATSON • BEULAH BONDI • GEORGE COULOURIS
From the heart and pen of LILLIAN HELLMAN, author of 'The Little Foxes'

A HAL B. WALLIS PRODUCTION

Directed by HERMAN SHUMLIN, who staged it for Broadway • Screen Play by Dashiell Hammett • Additional Scenes & Dialogue by Lillian Hellman • Music by Max Steiner

Mat 305
16 inches x
3 columns
(675 lines)
45¢

(For
2-column
size of
this ad,
see page 14a)

Watch
the day!

Now

The Bette Davis
Triumph you'll
remember longest
...and love most!

One Woman... Symbol of Millions... with a
heartful of love for a man to take with him
wherever he goes... whatever he does...



Bette Davis

Co-starring, in the role he made famous on the stage

PAUL LUKAS



The stage play
that won the
Critics' Award for
'Best of the Year!'
Brought to
the screen by

WARNER BROS.

WATCH on the RHINE

HAL B. WALLIS
PRODUCTION

With **GERALDINE FITZGERALD**

LUCILE WATSON • BEULAH BONDI • GEORGE COULOURIS

Directed by **HERMAN SHUMLIN** who staged it for Broadway
From the heart and pen of **LILLIAN HELLMAN**, author of 'The Little Foxes'

Screen Play by Dashiell Hammett • Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner

Mat 304
9 inches x
3 columns
(381 lines)
45¢

(For
2-column
size of
this ad,
see page 14a)

★ THEATRE & DATE ★ BUY WAR BONDS AT THIS THEATRE! ★

BETTE
Davis  *PAUL*
Lukas

WARNER BROS.' TRIUMPH

WATCH on the RHINE

Winner of the N. Y. Critics' Award as 'Year's Best Play!'

with **GERALDINE FITZGERALD** A **HAL B. WALLIS** PRODUCTION
LUCILE WATSON • BEULAH BONDI • GEO. COULOURIS • From the Stage Play by Lillian HELLMAN
Screen Play by Dashiell Hammett • Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner
Directed by **HERMAN SHUMLIN** who staged it for Broadway

★ THEATRE & DATE ★ BUY WAR BONDS AT THIS THEATRE! ★

Mat 220 - 3½ inches x 2 columns (94 lines) - 30¢

a love like *Hers...*

a man doesn't
leave it behind... it is part
of his courage whatever
he does, wherever
he goes...



The play
that won the
Critics' Award
as 'The Year's Best'
brought to the screen by
WARNER BROS.

Bette Davis

The prize performance of her
prize-winning career!... Co-starred with

PAUL LUKAS

in his famed stage role



WATCH ON THE RHINE

A
HAL B. WALLIS
PRODUCTION

GERALDINE FITZGERALD

LUCILE WATSON • BEULAH BONDI • GEORGE COULOURIS

Directed by **HERMAN SHUMLIN**, who staged it for Broadway

From the Stage Play by Lillian HELLMAN • Screen Play by Dashiell Hammett

Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner

★ THEATRE & DATE ★

★ BUY WAR BONDS
AT THIS THEATRE! ★

(For
2-column
size of
this ad,
see page 11a)

Mat 306
13 inches x
3 columns
(546 lines)
45¢

A Love like hers...

*A man doesn't leave
it behind.. it is
part of his courage
whatever he does...
wherever he goes...*



BETTE
Davis



PAUL
Lukas

in the
WARNER BROS. TRIUMPH

WATCH on the RHINE

Winner of the N. Y. Critic's Award as the 'Year's Best Play'!

with GERALDINE FITZGERALD A HAL B. WALLIS PRODUCTION
LUCILE WATSON • BEULAH BONDI • GEO. COULOURIS • From the Stage Play by Lillian HELLMAN
Screen Play by Dashiell Hammett • Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner
Directed by HERMAN SHUMLIN who staged it for Broadway

★ THEATRE & DATE ★

★ BUY WAR BONDS
AT THIS THEATRE! ★

Mat 307 - 11 inches x 3 columns (462 lines) - 45¢

(For 2- and 4-column sizes of this ad, see pages 15a and 2a)

Bette

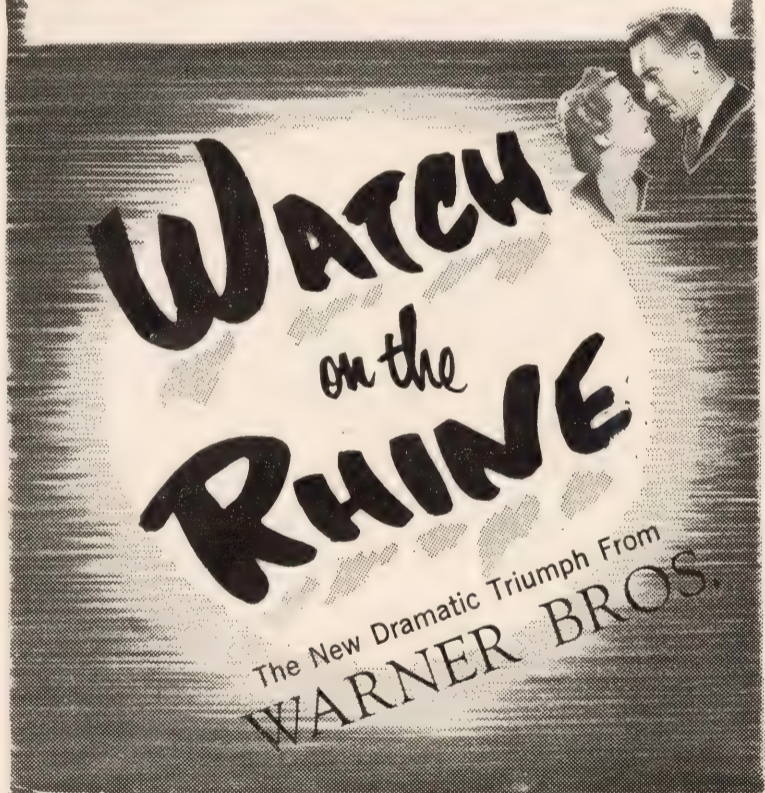


Davis

One woman of courage...symbol of millions...
with a heartful of love for a man to remember

PAUL LUKAS

CO-STARRED IN HIS CELEBRATED STAGE ROLE



The stage play that won the Critics' Award for 'Year's Best'

with **GERALDINE FITZGERALD**
LUCILE WATSON · BEULAH BONDI · GEO. COULOURIS
A **HAL B. WALLIS** PRODUCTION

Directed by **HERMAN SHUMLIN** · From the heart
and pen of **LILLIAN HELLMAN** · Screen Play by **Dashiell Hammett** · Additional Scenes and Dialogue by **Lillian Hellman**
Music by **Max Steiner**

★ THEATRE & DATE ★ BUY WAR BONDS AT THIS THEATRE ★

Mat 213 - 14½ inches x 2 columns (408 lines) - 30¢



on her LONESOME
LIPS...
a Smile...

BETTE
Davis
PAUL LUKAS

Winner of the
N.Y. Critics' Award
as Year's Best Play!

WATCH on the RHINE

WARNER BROS.' HIT

with **GERALDINE FITZGERALD** A **HAL B. WALLIS** PRODUCTION
LUCILE WATSON · BEULAH BONDI · GEO. COULOURIS · From the Stage Play by **Lillian HELLMAN**
Screen Play by **Dashiell Hammett** · Additional Scenes and Dialogue by **Lillian Hellman** · Music by **Max Steiner**
Directed by **HERMAN SHUMLIN** who staged it for Broadway

★ THEATRE & DATE ★ BUY WAR BONDS AT THIS THEATRE ★

Mat 221 - 5 inches x 2 columns (138 lines) - 30¢



WARNER
BROS. *WATCH on the* **RHINE**

Winner of the N. Y. Critics' Award as 'Year's Best Play'!

with **GERALDINE FITZGERALD** A **HAL B. WALLIS** PRODUCTION
LUCILE WATSON · BEULAH BONDI · GEO. COULOURIS · From the Stage Play by **Lillian HELLMAN**
Screen Play by **Dashiell Hammett** · Additional Scenes and Dialogue by **Lillian Hellman** · Music by **Max Steiner**
Directed by **HERMAN SHUMLIN** who staged it for Broadway

★ THEATRE & DATE ★ BUY WAR BONDS AT THIS THEATRE ★

Mat 217 - 3 inches x 2 columns (84 lines) - 30¢

→ Watch
the day! →

TODAY A New "Great" For WARNER BROS

Of all her Triumphs... This is the Most Wonderful!



One Woman... Symbol of Millions! One woman with a smile on her lips
and pride in her eyes... One woman waiting for the man of courage she loves!



BETTE

Davis ★ PAUL LUKAS
re-enacting his celebrated stage role

WATCH ON THE RHINE
Winner of the N. Y. Critics' Award as 'Year's Best Play'!

With GERALDINE FITZGERALD. A HAL B. WALLIS PRODUCTION
LUCILE WATSON • BEULAH BONDI • GEO. COLOURIS • Directed by HERMAN SHUMLIN • From the heart
and pen of LILLIAN HELLMAN • Screenplay by Dashiell Hammett • Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner

★ THEATRE & DATE ★

★ BUY WAR BONDS
AT THIS THEATRE! ★

Mat 308 - 10 1/4 inches x 3 columns (432 lines) - 45¢

(For 4-column size of this ad see page 1a)

A Love
like hers..
A man doesn't
leave it behind.
it is part
of his courage
whatever he does...
wherever he goes.



BETTE
Davis

CO-STARRED WITH
PAUL LUKAS
 in
 WARNER BROS.'
 picturization of the great play

WATCH
on the
RHINE

with **GERALDINE FITZGERALD**
 LUCILE WATSON · BEULAH BONDI · GEO. COULOURIS
 A **HAL B. WALLIS** PRODUCTION
 Directed by **HERMAN SHUMLIN** · From the heart
 and pen of **LILLIAN HELLMAN** · Screen Play by **Dashiel**
Hammett · Additional Scenes and Dialogue by **Lillian Hellman**
 Music by **Max Steiner**

STAMPS BUY! BONDS On Sale In Lobby!

Mat 116

11½ inches (160 lines) - 15¢

One
Woman...

Symbol of
All Women!

One
 woman with
 a smile on
 her lips and
 pride in her
 eyes... waiting
 for the man
 of courage
 she loves!



Bette
DAVIS

It's the prize performance of her prize-winning career!

PAUL LUKAS

in the role he made famous on the stage

The
 only word is
INCOMPARABLE
 ...for acting so
 inspired...
 for a story
 that fills so
 completely
 the human
 heart!

WARNER BROS.

WATCH ON THE RHINE

Geraldine FITZGERALD

LUCILE WATSON · BEULAH BONDI · GEORGE
 COULOURIS · Directed by **HERMAN SHUMLIN**

From the heart and pen of **LILLIAN HELLMAN**

Screen Play by **Dashiel Hammett** · Additional
 Scenes and Dialogue by **Lillian Hellman**

A
HAL B. WALLIS
 PRODUCTION

Music by **Max Steiner**

* **THEATRE & DATE** * **BUY WAR BONDS AT THIS THEATRE!** *

Mat 211 - 12½ inches x 2 columns (352 lines) - 30¢

on her lonesome Lips... a Smile...



One Woman... Symbol of Millions
...with a heartful of love for a man to take with him
wherever he goes... whatever he does...

Bette Davis * *PAUL LUKAS*
re-enacting his celebrated stage role

"WATCH on the RHINE" *Newest Success of*
WARNER BROS.

Winner of the N. Y. Critic's Award as the 'Year's Best Play'!

with **GERALDINE FITZGERALD** A **HAL B. WALLIS** PRODUCTION
LUCILE WATSON • **BEULAH BONDI** • **GEO. COULOURIS** • *From the Stage Play by Lillian HELLMAN*
Screen Play by Dashiell Hammett • Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner
Directed by **HERMAN SHUMLIN** who staged it for Broadway

★ **THEATRE & DATE** ★ **BUY WAR BONDS AT THIS THEATRE!** ★

Mat 216 - 7 inches x 2 columns (196 lines) - 30¢



Bette Davis • Paul Lukas
IN WARNER BROS.' TRIUMPH

WATCH on the RHINE
Winner of the N. Y. Critics' Award as 'Year's Best Play'!

with **GERALDINE FITZGERALD** A **HAL B. WALLIS** PRODUCTION
LUCILE WATSON • **BEULAH BONDI** • **GEO. COULOURIS** • *From the Stage Play by Lillian HELLMAN*
Screen Play by Dashiell Hammett • Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner
Directed by **HERMAN SHUMLIN** who staged it for Broadway

★ **THEATRE & DATE** ★ **BUY WAR BONDS AT THIS THEATRE!** ★

Mat 309 - 3 inches x 3 columns (129 lines) - 45¢

(For 2-column size of this ad, see page 16a)

a love like *Hers...*

a man doesn't
leave it behind... it is part
of his courage whatever
he does, wherever
he goes...



The play
that won the
Critics' Award
as "The Year's Best"
brought to the screen by
WARNER BROS.

Bette Davis

The prize performance of her
prize-winning career!... Co-starred with

PAUL LUKAS
in his famed stage role



WATCH ON THE RHINE

HAL B. WALLIS
PRODUCTION

GERALDINE FITZGERALD
LUCILE WATSON • BEULAH BONDI • GEORGE COULOURIS
Directed by HERMAN SHUMLIN, who staged it for Broadway
From the Stage Play by Lillian HELLMAN • Screen Play by Dashiell Hammett
Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner

* THEATRE & DATE * BUY WAR BONDS AT THIS THEATRE! *

Mat 222 - 8½ inches x 2 columns (242 lines) - 30¢

(For 3-column size of this ad, see page 5a)

on her
**LONESOME
LIPS...**
a smile...



One woman—
symbol of millions—
with a heartfelt of
love for a man
of courage to
take with him
wherever he goes...
whatever he does...

Bette
Davis *Paul Lukas*

in her most wonderful portrayal of all

in the role he made famous on the stage

WARNER BROS.

WATCH ON THE RHINE

Winner of the N. Y. Critics' Award as 'Years Best Play'!

With **GERALDINE FITZGERALD**
LUCILE WATSON • BEULAH BONDI • GEORGE COULOURIS
From the heart and pen of LILLIAN HELLMAN, author of 'The Little Foxes'

A HAL B. WALLIS PRODUCTION

Directed by HERMAN SHUMLIN, who staged it for Broadway • Screen Play by
Dashiell Hammett • Additional Scenes & Dialogue by Lillian Hellman • Music by Max Steiner

* THEATRE & DATE * BUY WAR BONDS AT THIS THEATRE! *

Mat 210 - 11¼ inches x 2 columns (332 lines) - 30¢

One Woman... symbol of millions

ONE WOMAN WITH A SMILE ON HER LIPS AND PRIDE IN HER EYES...

ONE WOMAN WAITING FOR HER MAN OF COURAGE TO RETURN...

BETTE Davis Co-starred with **PAUL LUKAS**

in the prize performance of her prize-winning career! in the role he made famous on the stage

WARNER BROS.

WATCH on the RHINE

The play that won the New York Critics' Award now a picture to win the whole world's heart!

With **Geraldine Fitzgerald** Lucile Watson · Beulah Bondi · George Coulouris

HAL B. WALLIS PRODUCTION Directed by HERMAN SHUMLIN, who staged it for Broadway
Screen Play by Dashiell Hammett · From the heart and pen of LILLIAN HELLMAN, author of "The Little Foxes" · Additional Scenes and Dialogue by Lillian Hellman · Music by Max Steiner

★ THEATRE & DATE ★ BUY WAR BONDS AT THIS THEATRE! ★

Mat 303 - 8½ inches x 3 columns (354 lines) - 45¢

on her Lonesome Lips
a smile
in her Shining Eyes
a promise
in her Loving Kiss
a courage
...so that her man
would be proud!

One Woman...
Symbol of Millions

BETTE Davis
Co-starred with
PAUL LUKAS
in WARNER BROS.

WATCH on the RHINE

Winner of the N. Y. Critic's
Award as the 'Year's Best Play'!

with **GERALDINE FITZGERALD**
LUCILE WATSON · BEULAH BONDI · GEORGE COULOURIS
A HAL B. WALLIS PRODUCTION
Directed by HERMAN SHUMLIN · From the heart and pen of LILLIAN HELLMAN · Screen Play by Dashiell Hammett · Additional Scenes and Dialogue by Lillian Hellman · Music by Max Steiner

STAMPS BUY! BONDS On Sale In Lobby!

Mat 115

6¼ inches (95 lines) - 15¢

a love like hers...
a man doesn't leave
it behind...it is part of
his courage whatever
he does, wherever
he goes...

Bette Davis
Co-starred with
PAUL LUKAS
in WARNER BROS.

WATCH on the RHINE

Winner of the N. Y. Critics'
Award as Year's Best Play!

With **GERALDINE FITZGERALD**
LUCILE WATSON · BEULAH BONDI · GEO. COULOURIS
A HAL B. WALLIS PRODUCTION
Directed by HERMAN SHUMLIN · From the heart
and pen of LILLIAN HELLMAN · Screen Play by Dashiell
Hammett · Additional Scenes and Dialogue by Lillian Hellman
Music by Max Steiner

STAMPS BUY! BONDS On Sale In Lobby!

Mat 114

5½ inches (77 lines) - 15¢

TO STAND FOREVER WITH THE GREATEST OF SCREENDOM



ONE WOMAN OF COURAGE... SYMBOL OF MILLIONS...
WITH A HEARTFUL OF LOVE FOR A MAN TO REMEMBER

Bette Davis

*Command
Performance!*

The screen's First Lady in the role that demanded her artistry, her understanding... A story that tells forever of woman's tender bravery and gallant courage.

Co-starring, in his famous stage role **PAUL LUKAS**

The stage play
that won the N. Y.
Critics' Award for 'The
Best of the Year'
Brilliantly presented by
**WARNER
BROS.**



WATCH ON THE RHINE

With **GERALDINE FITZGERALD**
LUCILE WATSON • BEULAH BONDI • GEORGE COULOURIS

HAL B. WALLIS
P R O D U C T I O N

Directed by HERMAN SHUMLIN, who staged it for Broadway • From the heart and pen of LILLIAN HELLMAN, author of "The Little Foxes" • Screen Play by Dashiell Hammett • Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner



THEATRE & DATE



**BUY WAR BONDS
AT THIS THEATRE!**



Mat 402 - 11¼ inches x 4 columns (636 lines) - 60¢

→
Watch
the day!
→

on her Lonesome Lips
a smile
in her Shining Eyes
a promise
in her Loving Kiss
a courage
...so that her man would be proud!

Bette Davis



One Woman...Symbol of Millions

Co-starring, in his memorable stage role

PAUL LUKAS

The play won the N. Y. CRITICS' AWARD—
now it's a picture to win the whole world's heart

WARNER
BROS.

WATCH on the RHINE

with **GERALDINE FITZGERALD**

LUCILE WATSON • BEULAH BONDI • GEORGE COULOURIS
From the heart and pen of LILLIAN HELLMAN, author of 'The Little Foxes'

A HAL B. WALLIS PRODUCTION

Directed by HERMAN SHUMLIN, who staged it for Broadway • Screen Play by
Dashiell Hammett • Additional Scenes & Dialogue by Lillian Hellman • Music by Max Steiner

* THEATRE & DATE * BUY WAR BONDS AT THIS THEATRE! *

Mat 219 - 11½ inches x 2 columns (326 lines) - 30¢

(For
3-column
size of
this ad,
see page 3a)

One Woman... Symbol of Millions... with a
heartful of love for a man to take with him
wherever he goes... whatever he does...

Now

The Bette Davis
Triumph you'll
remember longest
...and love most!

Bette Davis



Co-starring in his famous stage role

PAUL LUKAS

The stage play
that won the
Critics' Award for
Best of the Year!
Brought to
the screen by

WARNER BROS.

WATCH on the RHINE

With **GERALDINE FITZGERALD**

LUCILE WATSON • BEULAH BONDI • GEORGE COULOURIS

Directed by HERMAN SHUMLIN who staged it for Broadway

From the heart and pen of LILLIAN HELLMAN, author of 'The Little Foxes'

Screen Play by Dashiell Hammett • Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner

* THEATRE & DATE * BUY WAR BONDS AT THIS THEATRE! *

Mat 215 - 5¼ inches x 2 columns (162 lines) - 30¢

(For 3-column size of this ad see page 4a)

One
Woman...
*Symbol of
All Women!*

One
woman
with a
smile on
her lips and
pride in
her eyes...
waiting
for the
man of
courage
she loves.



WARNER
BROS.

Newest
Success!

**Bette
DAVIS**

Co-starring with

PAUL LUKAS

in
WATCH ON

THE RHINE

Winner of the N. Y. Critics' Award as 'Year's Best Play'!

with
**GERALDINE
FITZGERALD**

A HAL B.
WALLIS
PRODUCTION

LUCILE WATSON • BEULAH BONDI
GEO. COULOURIS • From the heart and
pen of LILLIAN HELLMAN • Screen Play by
Dashiell Hammett • Additional DIRECTED BY
Scenes & Dialogue by Lillian HERMAN
Hellman • Music by Max Steiner SHUMLIN

Mat 111
8 inches
(111 lines)
15¢

STAMPS BUY! BONDS On Sale In Lobby!

A Love like hers...

*A man doesn't leave
it behind.. it is
part of his courage
whatever he does...
wherever he goes...*

Mat 218
7½ inches x
2 columns
(210 lines)
30¢

with GERALDINE FITZGERALD a HAL B. WALLIS PRODUCTION
LUCILE WATSON • BEULAH BONDI • GEO. COULOURIS • From the Stage Play by Lillian HELLMAN
Screen Play by Dashiell Hammett • Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner
Directed by HERMAN SHUMLIN who staged it for Broadway

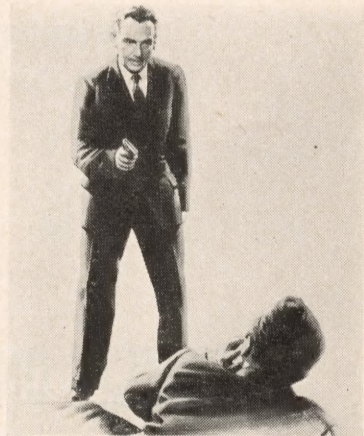
★ THEATRE & DATE ★ BUY WAR BROS. A TRUE THEATRE ★

(For 3-
and 4-column
sizes, see
pages 6a
and 2a)

**PHOTOGRAPHS OF ALL
RETOUCHED AD
ILLUSTRATIONS AVAILABLE**



Still WR 565



Still WR 564



Still WR 563



Still WR 571



Still WR 570

Order stills — 10c each — direct
from the Warner Bros. Campaign
Plan Editor, 321 West 44th St.,
New York 18, New York.

**2 ADS ON
ONE MAT
Mat 112-15c**

WINNER OF THE N. Y. CRITICS' AWARD AS 'YEAR'S BEST PLAY!'



Bette DAVIS Co-starred with **PAUL LUKAS**

IN WARNER BROS.' TRIUMPH!

WATCH on the RHINE
with **GERALDINE FITZGERALD**

A HAL B. WALLIS PRODUCTION
LUCILE WATSON • BEULAH BONDI • GEORGE COULOURIS
Directed by HERMAN SHUMLIN • From the heart and pen of LILLIAN HELLMAN • Screen Play by Dashiell Hammett • Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner

STAMPS BUY! BONDS On Sale In Lobby!

WARNER BROS.' TRIUMPH



with **GERALDINE FITZGERALD**

A HAL B. WALLIS PRODUCTION
LUCILE WATSON • BEULAH BONDI • GEORGE COULOURIS
Directed by HERMAN SHUMLIN • From the heart and pen of LILLIAN HELLMAN • Screen Play by Dashiell Hammett • Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner

STAMPS BUY! BONDS On Sale In Lobby!

on her
**LONESOME
LIPS...**
a smile...

and in her heart a love for a man of courage to take with him wherever he goes... whatever he does...

Bette DAVIS Paul Lukas
in WARNER BROS.'

WATCH on the RHINE
Winner of the N. Y. Critics' Award as Year's Best Play!

with **GERALDINE FITZGERALD**
LUCILE WATSON • BEULAH BONDI • GEO. COULOURIS
A HAL B. WALLIS PRODUCTION

Directed by HERMAN SHUMLIN • From the heart and pen of LILLIAN HELLMAN • Screen Play by Dashiell Hammett • Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner

STAMPS BUY! BONDS On Sale In Lobby!

Bette Davis Paul Lukas
IN WARNER BROS.' TRIUMPH
WATCH on the RHINE
Winner of the N. Y. Critics' Award as 'Year's Best Play!'

with **GERALDINE FITZGERALD** A HAL B. WALLIS PRODUCTION
LUCILE WATSON • BEULAH BONDI • GEO. COULOURIS • From the Stage Play by Lillian HELLMAN
Screen Play by Dashiell Hammett • Additional Scenes and Dialogue by Lillian Hellman • Music by Max Steiner
Directed by HERMAN SHUMLIN who staged it for Broadway

* **THEATRE & DATE** * **BUY WAR BONDS AT THIS THEATRE!** *

Mat 214 - 2 inches x 2 columns (56 lines) - 30¢

(For 3-column size of this ad, see page 10a)

Mat 113

6 1/4 inches (87 lines) - 15¢

SELLS ALL THE ANGLES

**WARNER BROS.
TRAILER**

RIGHT FROM YOUR SCREEN

Official Billing

WARNER BROS. 50%
Pictures, Inc. Presents 5%

**BETTE PAUL
DAVIS LUKAS** 100%

in

"WATCH ON THE RHINE" 100%

with

GERALDINE FITZGERALD 60%

Lucile Watson — Beulah Bondi — George Coulouris 10%

A HAL B. WALLIS PRODUCTION 30%

Directed by Herman Shumlin 25%

Screen Play by Dashiell Hammett 3%

From the Stage Play by Lillian Hellman 5%

Additional Scenes & Dialogue by Lillian Hellman 2%

Music by Max Steiner 3%

A Warner Bros.-First National Picture 5%

Vitaphone Shorts Selections

"HAPPY TIMES AND JOLLY MOMENTS"—is one of the funniest films it's ever been your privilege to see! Featuring the hilarious antics of Ben Turpin, "Fatty" Arbuckle, Louise Fazenda, Gloria Swanson, the Keystone Kops, Mabel Normand, Marie Prevost and "Caspar Murgatroyd," this one will keep 'em all in the aisles! Film Daily raves: "Extraordinarily entertaining!" 8112—Broadway Brevities—20 mins.

"SCRAP HAPPY DAFFY"—features our brazen friend Daffy Duck, who gets himself tied up with the "Get in the Scrap" campaign—but nicely! The gags fall thick and fast as our hero matches wits with another scrap collector—a goat, whose master is another character. A howl—and how! 8610—Looney Tunes—7 mins.

"THE U. S. SERVICE BANDS"—stars the toe-tingling march rhythms of all of our country's crack military groups: the Army, Navy, Marine and Air Corps bands! Says Film Daily—"Rousing . . . Set this down as an ace band booking." Just try to keep your toes from tapping! 8510—Melody Master—10 mins.

"DUDE RANCH BUCKAROOS"—and it's the final smash hit of the popular 1942-43 Technicolor Sports Parade series! Telling the inside story of the mammoth dude ranches located out in God's country, this one is an entertaining "must." 8413—Sports Parade (in Technicolor)—10 mins.

"CORN Y CONCERTO"—finds both Bugs Bunny and Porky Pig in the same reel! Combined with the lilting melodies of Strauss' famous "Blue Danube" and "Tales from the Vienna Woods," this Technicolor triumph has Bugs and Porky at their hilarious best! 8720—Merrie Melodie (in Technicolor)—7 mins.

**Scanned from the collections of the
Wisconsin Center for Film and Theater Research,
with support from Matthew and Natalie Bernstein.**



Wisconsin Center
for Film and Theater Research

<http://wcftr.commarts.wisc.edu>

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